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MARCH, 1881.

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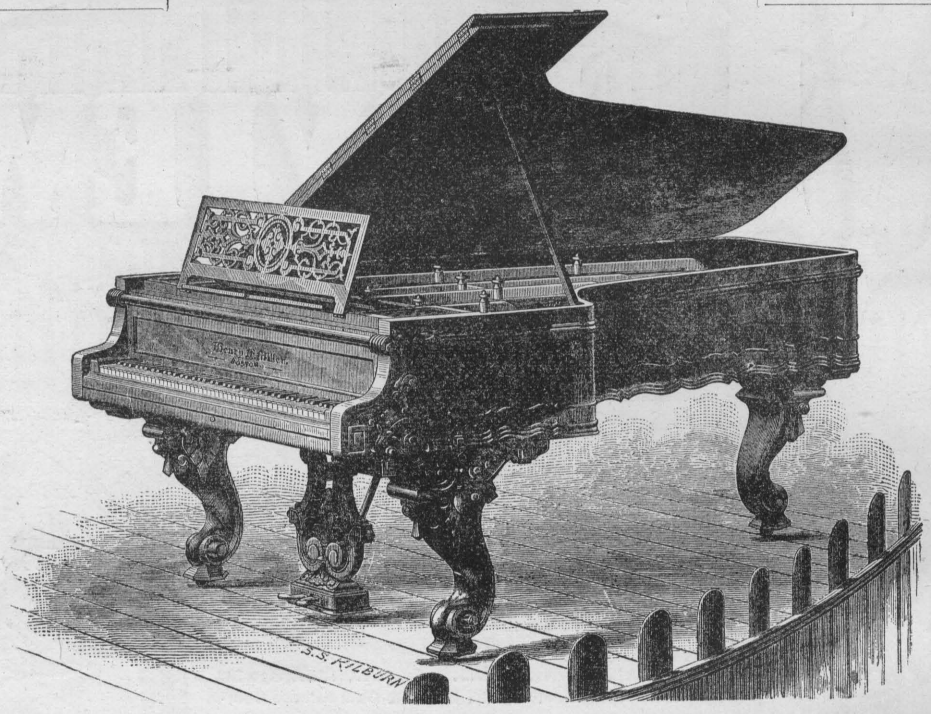
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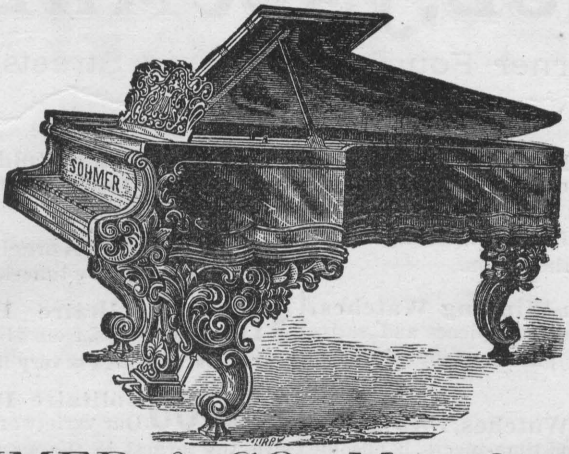
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A JOURNAL

Devoted to Music, Art, Literature, and the Drama.

VOL. III. MARCH, 1881. No. 7.

ORPHEUS.

(A SLANDER.)

(Translation from Quevedo.)

Orpheus set out to fetch his wife;
Such is the tale the poets tell,
And, as it was his wife he sought,
It follows that he went to hell.

They also tell us that he sang,
And gaily, as he went along;
For, being still a widower,
His heart was light enough for song.

Upon the journey back to earth,
He took the lead, I needn't say;
Upon the downward road to hell,
The women always show the way.

Poor fellow! somehow he looked back;
Perhaps on purpose—who can tell?
This time he made the matter sure,
And, chance or purpose, he did well.

The Benedict may bless his stars,
Who from his wife has once been freed;
But, if a second time released,
He is a lucky man, indeed.

—*The Cornhill Magazine.*

COMICAL CHORDS.

LO'DIET—Indian gruel.

HEAD-WORK—portrait painting.

A MAN of note—a money broker. A woman of note—a prima donna.

WHY is a chimney-sweep like a euchre player? Because he follows soot.

THERE is an armless man in London who plays the violin with his toes. He is probably bow-legged.

WHEN daughters are infants, mothers are anxious to keep matches out of their reach. It's different when they grow up.

PLANT your neighbor's cats early. One under each fruit tree will help your crop and do your neighbor a good turn besides.

THE following advertisement lately appeared in a Liverpool paper: "Wanted—By a young man of refined musical tastes, a position as son-in-law in a quiet, well-to-do family. Address," etc., etc.

AT an inn in Suffolk county, the landlord has a sign posted up outside his door: "Good beer for sale here, but don't take my word for it."

WHEN you ask a Boston girl for a kiss, she replies, "I have no objection to a platonic osculation, but permit me, first, to remove my glasses."

AN old lady in New Scotland, hearing somebody say that the mails were irregular, said: "It was just so in my young days—no trusting any of 'em."

A NORTH CAROLINA woman stabbed the man who attempted to hug her. This proves that all women are not enthusiastically in favor of a free press.

ARTIST (to a porter)—"You carried my picture to the Academy and handed it over to the committee?" Porter—"Yes, and it pleased 'em mightily. It would have done you good to see 'em laugh."

A "YOUNG NATURALIST" writes us to learn "how he can catch a live wasp, for scientific purposes, without injuring it." Right by the tail, son; right by the tip end of the tail. Squeeze hard, the wasp won't mind it a particle, and if it seems to be injured any that you can see, send us the bill and we'll pay for a new wasp.—*Hawkeye.*

A LITTLE Georgia boy who wrote to Sante Claus for a pony was wise enough to add: "Poscrit. If he is a mule, Ples ty his behind legs." This little boy, it should be remarked, has been to other animal shows besides the cir

MISS MUMFORD has an elderly admirer who, th other day presented her with a handsome lace collar. "Now do not," he said, with a sort of elephantine playfulness, "do not, let any one else rumple it." "No dear," answered Lavinia, "I will be careful to take it off."

HE appeared to be almost gone. Rolling his eyes toward the partner of his bosom, he gasped, "Bury me 'neath the weeping willow, and plant a single white rose above my head," "Oh, it's no use," she snapped out; "your nose would scorch the roots!" He got well.

FAMILY PECULIARITIES.—Jones (who prides himself on his beard)—"Can you tell me, Mr. Hairdresser, why I have such an extraordinary fine-flowing beard, when neither my father nor grandfather had any?" Hairdresser (blandly)—"Well, I really can't say, indeed, sir—unless you took after your grandmother!"

MR. VIENNET, the dramatist, read a play before the manager of a Paris theatre, It was refused. "You are incapable of judging my work," cried the exasperated author. "Why not?" asked the manager. "Because you were sleeping all the time." "My dear sir," replied the manager, "in literature sleep is an opinion."

THEY were talking about the weights of different individuals in a certain family, and the daughter's young man, who was present, spoke up before he thought, and said: "I tell you that Jennie ain't so very light, either; although she looks so." And he looked suddenly conscious, and blushed, and Jennie became absorbed in studying a chromo on the wall.

MLLE. OZY, a French actress, received the following original declaration: "Mademoiselle, I am only a poor worker, but I love like a millionaire. While waiting to become one, I send you this simple bunch of violets. If my letter gives you a wish to know me, and to answer to the sentiments of my soul, when you are on the stage to-night lift your eyes to the cock-loft, *my legs will hang over.*"

MONSIEUR MATTHIEU was at a church wedding, when, as is the custom in Paris, one of the bridesmaids passed about a velvet pouch to receive donations from the charitable for some charity. As she reached it to M. Matthieu he smiled most bewitchingly, and with the air with which one declines a box of bonbons said: "Not any for me, thank you."

AN eccentric Scotch nobleman of the beginning of this century, dining at a house where the dinner was extremely bad, forgot that he was not at home, and gravely apologized to his fellow-guests for the badness of the repast, remarking that he supposed the cook was drunk again, and that the kitchen wench had dressed the dinner. Equally delightful is the story of a lady who called at a house about two o'clock, expecting to share the mid-day meal, and, obliged to go without receiving the invitation, betrayed the current of her thoughts by taking leave of her friend as "Dear Mrs. Luncheon."

SAID Justice Moses: "Pat Quirls, so you're here again for disturbing the peace. You've been raising a row in your family, and I'll——" "Howld on, Yer Honor, I acknowledge I was wrong. Nobody knows it better than myself an' nobody could be more repintant than I am. Why Yer Honor, aven before the officer came for me I felt so bad wid myself that I broke my bottle, sir—smashed it into more than a thousand pieces." Said Judge Moses: "But you didn't smash it while there was a drop of whisky left in it!" Pat drew a grin that reached half-way up to his left ear, twirled his hat, shrugged his shoulders and said: "Ah, Yer Honor's a sh ly dog!"

DR. JOHN BROWN, of Edinburg, once ordered a laboring man some medicine, and, giving him the prescription, said, "Take that, and come back in a fortnight, when you will be well." As he returned at this time hearty and well, free from the discomfort of which he had complained, and with a free tongue and a happy face, Dr. Brown was very proud of the wonders his prescription had effected, and said, "Let me see what I gave you." "Oh," answered the man, "I took it." "Yes, I know you did. But where is the prescription?" "I swallowed it." He had made pills of the paper, and his firm faith in the Doctor's promise had done the rest.

Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - EDITOR.

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WE must remind "Several Subscribers" and others that we make it an invariable rule never to insert in the REVIEW even a question without knowing the real name of the writer. Therefore, in writing us, always give us your real name (not for publication, but for our protection) if you wish an insertion or a reply.

KUNKEL'S PARLOR ALBUM, first advertised in our last number, is fast making friends, to judge by the number of orders which are coming in for it. In answer to several inquiries, we wish to say it is *not* a new edition of *Kunkel's Album of Music*, but an entirely new work, much larger and much more elegantly gotten up. Read the advertisement on page 336, and remember that the special offer (half-price) will positively be withdrawn as soon as the first edition is exhausted. It is going very fast.

"MAJOR" PEARCE, a member of the St. Louis bar and also a military man of the Mapleson stamp, has, notwithstanding the *confrererie* which ought to exist between brothers in arms, brought suit against the gallant colonel of "Her Majesty's Opera" for damages in the sum of $1,000, because he found that four seats which he desired to get had been sold before the box-sheet was opened to the public. Of course, Mr. Pearce does not expect to get $1,000 in damages, but he represents that he wishes to settle a great principle. His name is an unfrequent one on the dockets of our courts; he feels that his abilities are running to waste, and he is willing to give his time and labor, and even spend some money, to test a great legal question. We can assure our readers, from personal knowledge, that Mr. Pearce, though "a soldier in peace," is no fool, and therefore we would not advise them to be too sanguine that the questions in issue will ever be decided in the suit of the major against the colonel, for the major will know how to withdraw his forces before defeat occurs. Mapleson is not the only military man who believes in advertising.

LA CLAQUE.

No, not the genuine Parisian article, but our own American imitation. And really, in this case, the foreign is really superior to the home product, for the French *claque* is made up of individuals who, by practice, have become accustomed to note the good points of a public representation, and they are under a leader who has carefully considered where the applause should be given. Not so, however, our American *claqueurs;* they are freemen in a free country, and they distribute their applause with a lavishness which betokens its cheapness at least as much as their enthusiasm. Cheap? Why, the American *claque* is the cheapest in the world! In France the *claqueurs* must be paid so many francs per head, and so much for the *chef*, for their labors in popularizing an artist or composition, but here it costs nothing but "*complimentaries.*" Miss Raven O'Maniac becomes stage-struck, and by dint of importunity gets some manager to allow her to make her *debut* in some play or other; or Miss Screechie Peacock discovers that she has a beautiful soprano voice, and that she looks well in a concert dress, and procures the tender through the papers of a complimentary concert, which she modestly accepts, also through the papers, though not always in good English. The next thing is to hire an effective *claque*. Nothing is easier! The tickets are nominally, say, one dollar; forthwith one or two hundred are indorsed complimentary and sent to the Rev. Mr. A., to Judge B., to Dr. C., to Lawyer D., as well as to Messrs. E., F., G., and H., prominent merchants, and to as many more of the same class as the tickets will reach, and it is done. These men, who could not be hired for tenfold the sum to give two or three hours of their precious time to any one, are somehow charmed by the little piece of card-board (perhaps because their vanity has been flattered), and without further ado they enroll in the ranks of the volunteer *claque*. Would they lie for a dollar? No, not for a thousand; but they will for a complimentary ticket. They will applaud vociferously what in their heart of hearts they know ought to be hissed, solely because that complimentary ticket, marked "one dollar," or perhaps "fifty cents," is constantly dancing before their mental vision, and they feel that they cannot do less than be polite to those who have placed them under obligation. And yet people talk of the high price of labor in the United States!

The system is degrading alike to art and artists. It is productive of a large part of the senseless *encores* given to everything, good, bad, or indifferent, to every one, capable or incapable, which put the conscientious and meritorious artist on a level with the charlatan and the vain-glorious ignoramus. We should like to see this gratuitous volunteer *claque* abolished, in justice to art and to artists, and for the benefit of the *claqueurs* themselves, but we fear that the evil is too deeply rooted to be eradicated.

THE excellence of much of the criticism of the daily press was well exemplified by the account given by the *St. Louis Globe-Democrat* of the last Rivé-King con-

cert in St. Louis, which reported as played some selections which had not been rendered, spoke of a well-worn operatic selection as "the feature of the evening," left entirely unmentioned the magnificent rendering of Saint-Saëns' second concerto in G, op. 22, played for the first time west of the Mississippi, and did not even give the names of two of the most meritorious artists of the troupe. Still, great is "the tow-line!"

WHILE we are paying our respects to the *Globe-Democrat*, we should not forget its worthy confrères, "Old 1808," otherwise known as the *Missouri Republican*, and the *Post-Dispatch*, the organ of the truly good and consistent "Shakspeare," as the street *gamins* have dubbed its editor and proprietor. For years, right under their noses, across the street from the Southern Hotel, which but a few years since was the scene of a horrible human holocaust, they have, without raising their voices against it, seen one of the worst man-traps which can be found in this or any other country, filled to repletion with human beings, not one in ten of whom could escape, in case of a serious fire. Some of these days the people of the country will be startled by glaring head-lines, and they will be most glaring in these very journals, which will relate how the Olympic Theatre has been burned to the ground, and give the list of the dead and missing. Then these papers will blame the management, rightly, but they will not have even the poor satisfaction of saying, "I told you so!" although they have it in their power to so arouse public opinion upon the subject as to compel a change of plan in the building in question or destroy its patronage. If, during the late Mapleson engagement, on one of the popular nights, a fire and sudden panic had occurred, we say boldly that, after the first fifty or sixty had crowded out, the lives of the remainder would not have been worth a dollar a dozen. What is true of the Olympic is true also, though to a less degree, of the Grand Opera House. There is really but one safe theatre in St. Louis at present—Pope's. That, at least, furnishes a sufficient number of exits in case of emergency. But where is the press? We may recur to this subject in some subsequent number.

ANSWERS TO CORRESPONDENTS.

NEW SUBSCRIBER, Auburn, Ill.—1. The By. af er the name of Mendelssohn. you speak of, is not a title, but merely an abbreviation of Bartholdy, the family name of Mendelssohn's mother. whose name thus became, according to European custom, Mendelssohn-Bartholdy. 2. "Claribel" is Mrs. Barnard, an English lady.

NONIE.—We get our pictures framed at Harding's, Market street between Sixth and Seventh, south side (we forget the number); and we also give him whatever orders we have for pictures or engravings. He does not charge us fancy prices, but gives us our money's worth. We presume he would do the same for you.

JULIUS, Brooklyn, L. I.—The editorial columns of the REVIEW are never open to advertisements of any sort. For terms of ads. write the publishers; but we believe they have no room for any more.

A. N. C., San Francisco.—Send your compositions to our publishers, and they will determine whether they think them such as they can use They never take any one's opinion upon such subjects, thinking (very justly) that they are quite competent to judge for themselves

J. C. F.—Don't understand. Write more fully.

Musical.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

MUSIC IN ST. LOUIS.

The "Soldene Opera Troupe" is murdering "Olivette" at the Grand Opera House.

Maurice Dengremont will be here in the latter part of this month. Don't fail to hear him!

The St. Louis Choral Society, under the direction of Prof. Otten is preparing for a grand performance of which we will give the particulars later.

The Wilhelmj—Sternberg—Fritsch combination will appear here to-night (Feb. 25th) and to-morrow *matinee*—too late for mention this issue as our columns close on the 25th.

Kunkel Brothers will soon give a piano recital at the rooms of Conover Brothers. By the way, Conover Brothers have a musical scheme which, if carried out will "astonish the natives," but we've promised not to tell, and so, for the present, our mouth is closed. Wait and see! We must hasten to say, however, that the scheme in question has nothing to do with the recital mentioned above.

'Her Majesty's Opera Company" has come and gone. We can not give space to a detailed account of the performances, which, we must say, were, in the *ensemble*, rather disappointing. We had it once more forced upon our minds that a few excellent singers and a fair orchestra do not necessarily make a company capable of properly rendering grand opera. The operas announced in our last were those performed, save that "Rigoletto" was substituted to "Carmen."

Mme. Teresa Carreno gave two piano recitals, at the rooms of Story & Camp, on the 11th and 12th of February, respectively, and charmed all her hearers with her excellent playing. Her fingering is as nearly faultless as it could well be, and the spirit and fire with which she plays would easily atone for slight faults of technique. if they existed. Mme. Carreno fails where all female pianists fail—in the heavier and more energetic movements. The Decker Brothers' Grand, on which she played, was a magnificent instrument, and, doubtless, made as many friends as did the fair pianist.

The Rivé-King Grand Concerts took place, as announced, at the Pickwick, on the 18th and 19th of February, and, with one or two unimportant exceptions, the pieces advertised were rendered. Signori Bellini proved herself a favorite, and sang so as to please her audiences. Her voice is very well suited for the concert stage, where she can, doubtless, make her mark. We wish we could say as much for the contralto, Miss Mabella, but, after making all allowances for her youth and inexperience, we think she is very unlikely to ever become eminent as a vocalist. It is simple cruelty on the part of her manager to continue to submit her to the inevitably unfavorable comments of her audiences. Of Mr. Broderick, all we can say is that, with work, he may become a good baritone. Herr Richter, the violin *virtuoso*, has remarkable execution, and is always correct in his pitch—but where is the tune? A thin, though clear brooklet, even where we expect the torrent. He is a good, but not a great violinist. As to Mme. Rivé-King, to say that she did full justice to her excellent reputation as a pianist, is to pass an all-sufficient encomium upon her performances. In her conception, as well as in the execution of all her numbers, she showed the artist. Her most remarkable number was. doubtless, *Saint Saens' Concerts, in G minor, op. 22*, which was heard for the first time in this city, and in which Mme. Rivé-King was at her best. *Brandeis' Gavotte, in A minor, op. 55*, was another selection which was excellently played and highly appreciated. But the work which evidently gave the greatest satisfaction, was her own arrangement of the *Wiener Bonbons*. It was to many a revelation of Madame King's abilities and proved her the equal of the best composers of brilliant compositions for the piano. We were asked by more than one of her hearers "Why does not Mme. Rivé-King give us more of her own composition?" The answer we are unable to give, unless it be that her modesty is in the way of what might seem self-advertising, but the enthusiasm which her pieces always create should overcome her scruples on that score and we think she would yield to the popular demand for her own works. Considering the fact that the Rivé-King Troupe were here right in opera week, the audiences which well might fill the Pickwick at both concerts were very complimentary to the drawing powers of the troupe.

SIGNOR G. B. POLLERI, of Utica, N. Y., a thorough musician, a creative as well as a reproductive artist, is the solo pianist engaged for the convention to be held at West Winfield, from the 1st to the 4th inst., under the conductorship of D. W. O. Perkins. He held a similar position at the convention held at Hamilton, N. Y., by Dr. R. Palmer, in the latter part of January last, where his excellent musicianship was again proved and recognized.

THE HALLET & DAVIS PIANO COMPANY.

We present this month to the readers of the MUSICAL REVIEW, a partial description of the piano forte manufactory of the old reliable firm of Hallet & Davis Co., of Boston, Mass.

The buildings and lumber-yards of this firm occupy an entire square, between Brookline and East Canton Streets, Boston. The building is six stories high, each wing 200 feet in length. The spacious rooms are so arranged that, from the mill to the packing-room, each instrument follows in regular succession from one room to the other.

The recent construction of this factory, combining all the improvements and conveniences of modern piano-forte manufacture in this country and Europe, makes it one of the most complete and largest factories in the world.

Every department is completely stocked with the latest approved machinery.

A complete Fire Department, with engines and hose, with fire alarm boxes distributed throughout the building, communicating with the City Fire Department, protects this immense outlay of capital from probable destruction by fire.

The Hallet & Davis Co. Piano-Forte Manufactory is one of three in this country constructing from raw material every portion of a piano-forte, except the hardware.

In the manufacture of a superior piano-forte, the selection and preparation of the wood is a matter of the greatest importance. The Hallet & Davis Co. lumber yards are stocked with the finest lumber, where it has been undergoing the process of out-door seasoning for six years. Following this, it must remain in the drying-rooms for nearly a year longer, constantly undergoing changes and re-selecting.

The large steam drying houses of this firm contain nearly half a million feet of lumber.

The material used for sounding boards and actions in a Hallet & Davis Piano passes through a rigid seasoning process of not less than ten years.

Of course, all this care and expense is avoided by makers of cheap instruments.

The American made piano-forte is to-day the most perfect instrument in the world, and the Hallet & Davis Piano is worthy the distinguished encomiums bestowed upon it by the Judges of Merit at our late Centennial Exhibition, and reaffirmed by masters like Liszt, Strauss, Joachim, and others, that it possesses the highest degree of perfection, viz: "Volume of tone; good construction, and excellence of workmanship."

Following are the names of the different factory departments, each suggesting its peculiar class of work: Mill Room, Skeleton Room, Case Room, Filling Room, Varnish Room, Rubbing and Polishing Room, Action Room, Key Room, Finishing Room, Regulating Rooms, Toning and Voicing Room, and Packing Room.

We can give but a brief description of a few of their most prominent features. From the Dry Houses the lumber goes into the Mill Room, where it is sawed, planed, and sized, or cut to the various forms required. Here are wood-working machines of every description. Next in order comes the Skeleton Rooms, where the lengths of wood are firmly jointed together. In the Case Room, the veneers are put on. All the Hallet & Davis Pianos are veneered by a process used only by them. It is known among piano manufacturers as the "Knight Process." A thin piece of fine grained wood is dampened to about fifty degrees. To this are glued the veneers. The pieces are then placed in a Dry Room, with an even temperature of eighty degrees, for four weeks. They are then fastened to the cases. The shrinking of the soft wood being greater than the dry veneer, draws the fibers of the veneers firmly together, thereby dispelling all possibility of cracking or checking.

The case-makers put in the bottoms of the Grand and Square Pianos.

The music desks are made of three thicknesses of wood, the grain running in opposite directions in each, and they are veneered with extra thicknesses of rosewood.

Next comes the sounding-board. The wood is of the finest spruce, whose several pieces are carefully jointed, according to the grain. The grain must be the same, and run in the same direction in each piece. Boards from different logs, not having the same kind of grain, produce a defective tone in a finished piano-forte. After jointing, it is put into a Drying Room, constantly heated to a temperature of 100 degrees, and kept there for several months, after which it is shaped to the piano frame, fitted with bridges and bars, and thoroughly coated with white varnish. Here the iron frame is fastened to the skeleton. The Messrs. Hallet & Davis have a valuable patent for this in Upright Pianos, which secures additional strength and the full free vibration of the wood and strings, thus producing a quality of tone sweet and voluminous.

Next in importance is the Action Room. Here every part of the action is made, mostly by very ingenious machinery. There are, in a complete action of an Upright Piano of 7¼ octaves, including keys, wood work, screws, pins, springs, and bushings, not less than 33,490 separate parts, and it is safe to say that these parts must be handled, in the aggregate, not less than 100,000 times.

The Hallet & Davis Pianos are given seven coats of varnish, at intervals, on the average, of once every fifteen days.

After the sixth coat is dry, the rubbing process begins, with a free use of pumice stone, and "elbow grease." The seventh and last coat, termed the "flowing coat," is rubbed down with rotten stone, and the fine polish and finish, so noticeable, is done by rubbing with the palm of the hand. This is termed, "hand-finished." Few of the best makers of pianos use this process, on account of its expense, while, in cheap pianos, all this nicety of detail is entirely ignored.

Passing through the Key Room, where all the keys and key boards are made, nothing but the finest ivory being used, we come to the Finishing Room, where the strings are put on, and the actions placed in position.

The action of the Hallet & Davis Piano is double repeating, light, and elastic, and responds to the touch much like that of a Grand.

The regulating and adjusting of the action is done by skilled hands in an adjoining room, and much of the work is as delicate as watch-making.

After this, the piano passes to the hands of the tuner, and, by his manipulations, the quality of tone is produced. Generally, a skillful tuner can produce any desired quality of tone, ranging between one that is soft and ringing, to one that is hard, sharp, and brilliant. All this time the piano has been undergoing repeated tunings, the strings brought down to firm bearings, and the mechanical portions have become well settled in their places, so that nothing remains but to subject the instrument to a thoroughly final inspection by an expert.

If any defects are found, it is returned to the proper workman, and the faults are corrected. If none are noted, it receives a final tuning, and is sent to the warerooms.

As we visited each department, we noticed scores of workmen, whose gray hairs and intelligent bearing caused us to inquire something of their history. We found five men who have been in the regular employ of this firm, on the same class of work, for thirty years; twenty-five men for upward of twenty-two years; seventy men for fifteen years, and over 100 men for ten years. Very few of the skilled workmen less than five years.

We ask our readers to use their imagination for much we have left unexplained.

All are cordially invited to visit this colossal establishment; therefore, don't go to the "Hub" without doing the model factory of the Hallet & Davis Company.

Book Reviews.

MUSIC AS A LANGUAGE, OR THE MEANING OF MUSICAL SOUNDS, BY A. J. GOODRICH: *G. Schirmer, New York.*

The objects of this interesting book, are stated by the author in these words:

1. "To demonstrate that musical sounds, can be so arranged or combined, as to possess the power and capacity of an appreciable language.

2. "To point out the causes which produce certain effects, and to so arrange and explain the examples, that the entire matter may be reduced to a practical as well as theoretical basis."

The author draws a line between musical and non-musical subjects. All abstract or logical ideas are termed non-musical; natural emotions, scenes, sentiments, moral conditions, and even psychological phenomena are classed among the musical subjects or motives.

The author then gives the simplest subjects which can be represented in tone language, and these are followed by imitative effects, such as Gottschalk's duet, entitled "The Hen," &c. sad sounds and cheerful sounds are described and classified, and reasons are assigned for the peculiar effects produced by certain intervals.

About 120 characteristic examples are produced as illustrations, most of these being from high-class composers.

Mr. Goodrich defends programme music, and points out the increased resources which enable composers of the present century, to produce more tangible effects then were possible before the death of Beethoven.

The plan and subject matter of the book are original, and it should be in the library of every student of music.

1. ZIMMERMANN'S DIRECTORY OF MUSIC IN GENERAL.

2. ZIMMERMANN'S NEW AND COMPLETE MUSIC FOR THE GERMAN ACCORDION.

3. ZIMMERMANN'S PATENTED MUSIC AND INSTRUCTION BOOK.

4. ZIMMERMANN'S "NEW TEACHER" FOR THE UNION ACCORDION.

These four works published by their author, C. F. Zimmermann of Philadelphia, are all of them perfectly original in character. They are all based upon a system of teaching by numbers instead of notes, which the author has brought to a degree of completeness and perfection of which we should hardly have supposed it susceptible. Mr Zimmermann, has evidently made use of his experience as a manufacturer of the better class of Accordions, his recognized ability as a musician, his skill as a *virtuoso* on that instrument, and his knowlege as a teacher, to produce the best instruction books ever written for accordions. It seems to us that the system adopted is such as will best bring out all the possibilities of the instrument, and give those who wish to learn to play it the greatest sum of instruction in the shortest possible time.

WHEN Adelina Patti was discussing certain points of the contract of her late Madrid engagement, the following conversation between the impressario and the artist took place: "How much, madame, will be the salary each time for you and Signor Nicolini?" "Two thousand dollars, sir." "And how much for you alone, without Signor Nicolini?" "Two thousand dollars, sir."



MAURICE DENGREMONT.

The young artist, whose picture we give on this page, was born at Rio de Janeiro, on the 19th day of March, 1866, and is therefore a little less than fifteen years of age. His father, a Frenchman, was the leader of the Imperial orchestra at the Brazilian capital, and was Maurice's first teacher. At the age of six the young violinist attracted attention, and when he was eight and a half years old he had become a great favorite in his native city. Dom Pedro II awarded him the *grande medaille* the collar of which had to be made especially to fit the small neck of the child. Under the generous patronage of the Emperor, who granted him a pension of 3,000 francs per annum for his education, young Dengremont went to Paris and became a pupil of Leonard. He had not been in the French capital four months before he astonished many famous violinists, Sivori and Vieuxtemps among them, and was induced to appear in public. Always continuing for six months of the year his lessons from Leonard, he has during the rest

of each year traveled almost in every country in Europe. Beginning with Scandinavia, where he gave eighty concerts, he has visited several cities in France, Portugal, Spain, Germany and England, every where meeting with the same success. His repertoire includes most of the best-known compositors for the violin—the Mendelssohn Concerto, de Bériot's 7th, Sophr's 2d, Beethoven's Romanza, Vieuxtemps' Fantaisie Caprice, Ernst's "Otello" Fantaisie, Hungarian Airs and "Carnival de Venice," Chopin's Nocturne, Sivori's "Trovatore," Tarantella and Romanza, Sarasate's Spanish Melodies, most of the violin compositions of his teacher, Leonard—the "Souvenir de Bade," Swedish Melodies, "Marta," "Dragon de Villars," and "Valse Caprice" being the most popular—and his own little composition entitled "*Ma Premiere Pensee*". He is now traveling in this country and winning golden opinions from reluctant cis-Atlantic critics, who are compelled to endorse the judgment of such severe and capable trans-Atlantic judges as Hanslick and Hiller that Dengremont possesses all the qualities which belong to a violin *virtuoso*. His stay in America will be but brief, as his managers have wisely determined that his artistic maturity must not be forced by too frequent appearances in public.

Baltimore.

BALTIMORE, Feb. 20, 1881.

MR. EDITOR:—The Rossini Concert at the Academy of Music, Feb. 1, was a creditable and enjoyable affair. Although "the night was dark and fearful" and "the blast swept wailing by" the audience was large: Teresa Carreno, Pianist, was in good practice, and delighted the people, she has power and execution, and exercizes judgment and tact in her selection. Miss Henson, Soprano, the *prima donna*, was painstaking and accommodating, but "between me, and you, and the gate post," the place was too large for her voice. The choruses were fairly rendered and well conducted, and we do not hesitate to accord to the Musical Director, Mr. H. W. Porter, and the Association, the honor due their efforts—just here we might allude to the strictures of a critic for a New York Music Paper, signing himself "Klassic Kuss" who has been trying to make 'small beer" of our Mr. Porter, because forsooth he essayed Mendelssohn and other good composers. Will K. K., please say how the musical taste of a community is to be elevated or improved, if not by giving them good music, and is it not better to make an effort in the right direction, even if not altogether successful. rather than not to make it?

The Oratorio Society has fairly outgrown its garments. having at the present writing nearly or quite 700 members on roll with an attendance of probably 500 at the least, and is so crowded that a larger Hall will have to be engaged. The system of musical instruction in our Public Schools has turned out many good readers, and our numerous musical organizations and Church Choirs have furnished many others, so that this material of which the Oratorio Society is composed is excellent, and only requires a little working up, to make it equal if not superior to anything of the kind in our country.

It is astonishing to see how easily they "get away" with the different choruses. a majority of which they have never sung. nor probably ever seen before; they gobble them up, bones and all, on the spot, (please notice the latter remark is copyrighted and we don't want any one-horse musical correspondent to appropriate it). Mr Fencke, the musical director, has been sick for some days past, and was unable to be present at the rehearsal Feb. 17th, but everything went on as usual. Mr. Otto Sutro, chairman of the music committee coming to the rescue, and wielding the baton with his usual skill and discretion (with his left hand)! By the way Mr. Sutro has very few superiors as a musician. They will positively render Handel's Messiah on the 13th of next May, in the large Hall of the Fifth Regiment Armory, with the following distinguished artists as Soloists: Miss Emily Winants, Contralto; Miss Annie B. Norton, Soprano; Mr. W. C. Tower Tenor; Mr. Franz Remmeitz, Basso. The attendance. it is expected, will be very large, drawing as it will from Washington City, and the numerous cities and towns adjacent throughout Maryland.

The Arundel Club, recently organized, made their grand *entree* as the Monday club, but either considering the title to Wednesday Clubish, or in compliment to some member from one of the lower counties of Maryland, they changed their name as above. Prof. L. Odendhal, is musical director. Will let you hear more about them as soon as they develop their plans and programme.

The Arcadian Club, also recently organized, is composed mainly of the material of the defunct Orpheus club. They have hired a hall, rented a piano, and meet once a week for fun and frolic, may tell you something more about them in our next, since our last we have to record the decease of Mr. John Schomann, for many years President of the Baltimore Liederkranz, and a member of other organizations, a gentleman well and favorably known. His taking off was sad and sudden. On the evening of Feb. 9th. he left his home to attend a rehearsal of the Liederkranz, but feeling sick he returned, and falling in his own doorway, expired in his wife's arms as she endeavored to help him in.

EVERY MONTH.

MAJOR AND MINOR.

A NEW periodical, *La Gazzeta Musicale di Nizza*, is now published at Nice.

THERE will shortly be a "Meyerbeer-Cyclus" at the Imperial Opera House, Vienna.

THE flute on which Frederick the Great used to play is still shown in the castle at Potsdam.

PAULINE LUCCA is engaged for a few performances in April, at the Royal Opera-House, Berlin.

AFTER fulfilling her engagements in England, Mary Krebs will start in the spring for Madrid.

"L'AFRICAINE," "La Juive," and "Le Prophéte," are in rehearsal at the Teatro Real, Madrid.

GOUNOD'S new opera "Le Tribut de Zamora" is to be brought out in Paris toward the end of this month.

HECTOR BERLIOZ'S "Faust," besides being in preparation at Brussels, is to be given by the Philharmonic Association, Carlsruhe.

THE *Gazzetta dei Teatri* says that Ricordi, the publisher, has become the possessor of a new score of an American composer. The subject, the libretto, and the music are said to be really excellent.

IT is stated that during the last twenty-five years, not a single singer has died of consumption at St. Petersburg, although this disease has far outstripped all others, and now holds the first place among the causes of death in the Russian capital.

In 1870, there were eighty-six opera houses in Italy; in 1871, eighty-six; 1872, ninety-one; 1873, eighty-five; 1874, eighty; 1875, seventy-nine; 1876, seventy; 1877, sixty-eight; 1878, sixty-six; 1879, seventy-one; and during the present year, only sixty-seven.

IT is reported on seemingly good authority that Maurice Strakosch has received permission from Richard Wagner to perform in London the tetralogy as it was performed at Beyreuth. Wagner will superintend the rehearsals in person, and, by his express wish, Herr Neumann will conduct the performances.

THERE is a report, apparently well-founded, that a serious disagreement has arisen between W. S. Gilbert and Arthur Sullivan, and that there is little probability of their working together again. It is doubtful whether their promised new comic opera has been finished.

AMBROISE THOMAS, the composer of "Mignon," has been promoted to the grade of Grand Officer of the Legion of Honor. In announcing the appointment, M. Jules Ferry pronounced a glowing eulogy on M. Thomas, praising him alike as a composer and as the Director of the great French National School of Music and Declamation.

PROFESSOR EDMUND S. MATTOON, of Detroit, one of the best pianists in the West, has been giving, in that city, a series of piano recitals, of which the press has spoken highly. An interesting feature of Mr. Mattoon's programmes is that they are accompanied with short biographical sketches of the composers whose works he plays. The idea is a good one, and worthy of imitation.

ANTON RUBINSTEIN is about to set out on a tour of Germany, Spain, France, and Portugal, and will make this his last concert work for a long time to come. He will devote himself to the composition of operas, and his two next works are to be a comic and an heroic opera, the libretto of both of which will be written by Louis Nötel, of Vienna. He has also arranged to give a series of recitals next spring in London, and will probably remain there for the summer, inasmuch as his opera, "The Demon," has, in its Italian version, been accepted by Mr. Gye, and will be produced at the Royal Italian Opera in the course of the season. The operatic "Demon" is founded upon Lermontoff's poem of the same name.

AMONG OUR EXCHANGES.

HAVE we ever said that the *New York School Journal* is in every respect a first-class educational paper? If we have not, we say it now. If we have, we repeat it.

The Song Friend is not a bad paper, in its way, but it would be better for a little closer observance of grammatical rules.

The London and Provincial Music Trade's Review is the leading music trade paper in Great Britain, and is always readable.

The Musical and Dramatic Courier seems to be destined to fill the space formerly occupied by Freund's paper.

For Kunkel's Musical Review.

THE INFLUENCE OF MUSIC.

(Followed by the Burgrave.)

BY COUNT A. DE VERVINS.

I regret sincerely not having five hundred pages in which to develop an idea I have just had. I do not think it new; I can even affirm that it is not such, since it was put into practice by the Greeks some two thousand years ago; but it is good. I should like to have music applied to the cure of certain diseases, and those diseases are more numerous than one would at first think. Surely, God, who has created nothing that is useless, cannot have given to sound so large a place in creation without intending that this element of the great whole which constitutes nature should fulfill some necessary, determinate object.

What is music? It is sound disciplined, that is to say, submitted to rules of *harmony*, which are in consonance with our faculties, and charm them by so acting upon our organs as to produce within us peculiar sensations. In other words, music is a sonorous and incontrovertibly magnetic fluid, which acts with more or less power, but positively, upon all animated beings.

If you wish for proofs, they abound; we find them in Scripture, in mythology, and all around us; David calming Saul's anger with his harp; Orpheus causing wild beasts and even rocks to weep; Joshua casting down the walls of Jericho by the sound of the trumpet, or Apollo causing the walls of Troy to rise at the melodious accents of his lyre; Terpander, the musician, going from Lacedæmon to Lesbos, and quelling an insurrection by the sweetness of his songs; Timotheus exciting the fury or clemency of Alexander; Damon restoring calmness to drunken young men whom a female player of Egyptian instruments had made furious. But antiquity does not alone offer us examples of this nature; a modern musician was accustomed to arouse in Henry, King of Denmark, such paroxysms of anger that he would then kill all those who came near him; Amurat XI. had just massacred his brothers, when a musician, who was also destined to perish, succeeded, with his songs, in so softening him that the ferocious tyrant began to weep and saved his life. Rollin tells us of an orator whose oratory was in turn fiery or mild, according as one of his friends who played the flute, drew from his instrument more or less loud sounds; d'Aubigné relates that under Henry III., a musician, Claudin, playing at the wedding of the Duke de Joyeuse, a lord grew so excited that he drew his sword, but the artist immediately hastened to calm him by means of a style of music somewhat less warlike. It is also related that Mens, the painter, before taking up his brushes, was accustomed to have some one play for him a few pieces, either tender or energetic, in order to gather inspiration therefrom. Finally, who has not seen cats or dogs manifest very clearly their like or dislike for certain instruments; who has not heard that the wolf runs from the sound of a bell, but draws near when he hears a violin; that snakes are charmed by the sound of the flute, and that a large number of birds listen attentively to music? How often, in battle, have I felt my horse thrill under me, and seen him raise his head and paw the earth at the martial sound of the clarion!

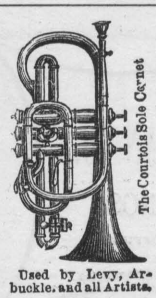
Not only does music exert upon our organism a positive influence, but that influence is also that which the composer or the executant wish it to be. Thus, every one will admit that one could not long dance without music, and that one would dance very badly to the tune of a *Miserere*, that the feet would refuse to move to the sound of a *de Profundis* or of a *Stabat Mater Dolorosa*. What is true in a parlor is none the less so in a church, and hence, I find it both stupid and shocking, that improvisations inspired by *La Favorita* or *La Fille de Madame Angot* should often be

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substituted for sacred music, which is so noble and so elevated; that in the temple of the Lord, when all are bowed in prayer, the organ should prelude upon music composed by Offenbach upon these words:

"Before me comes, quite unexpected,
My dear first husband, resurrected."

—*La Fille du Tambour-Major; duet of the Duchess and Monthabor.*

Or, even by Donizetti upon these words:

"Oh, my Fernando, all the blessings of earth
I would have giv'n could I but have been thine."

—*La Favorita* (*Eleonora*).

Some may think that I exaggerate. If I only exaggerate, I must be telling the truth. The music of the ancients was simple, but expressive, and both more pathetic and more effective than that of the moderns; for the ancients endeavored rather to move the heart than to reach the intellect. They had three principal modes; the first, called Phrygian, had the power of exciting the mind, of arousing anger, animating courage, etc. The second mode, called Dorian, inspired opposite passions, that is to say, it was used to bring agitated minds under a calmer frame; it was in this mode that serious airs and religious songs were composed. Finally, the third mode was called Lydian, and was adapted to the expression of voluptuousness and amorous sadness; therefore Plato had banished it from his Republic.

According to the character of the disease, the physicians of antiquity used one of those three modes, and according to serious authorities, they used them successfully. According to Cœlius Aurelianus, Pythagoras was the first who fully made use of music to cure diseases. Democritus and Henocrates tell of several cases of raving insanity cured by the power or magnetism of sounds; Theophrastus and Asclepiades cite other examples, and Pindar says that Æsculapius, the father of medicine, having learned music from Apollo, his father, or Chiron, his teacher, often treated certain ailments by means of soft and voluptuous songs.

Why should not music work among us the same prodigies as among the ancients? Are our instruments inferior to those of the orientals? Are the violin, the flute, the harp, and even the piano not as good as the harp of the Athenians, the psalterium of Sidon, or the golden systrum of Memphis? Is the sacred music of Haydn or Pergolesi, the secular music of Mozart or Rossini inferior to that of Terpander or Arion? or is there in the human species a gradual tendency to insensibility? I do not think so; the examples which I have borrowed from the moderns and the impression which fine music produces upon us, persuade me that we ought to use it in numerous cases, and that it would act as strongly upon us as it did upon the ancients. Boerhave says that he believes that the charms and incantations of the magicians and astrologers of antiquity produced many prodigies which cause our skepticism to smile now-a-days, because our narrow-mindedness finds it easier to deny than explain, but that their influence must be attributed to the music which accompanied them. Diamerbrock in his "Observations," says that he has used music successfully against the plague; Dr. Calvet assures that he broke a fever by means of music, and Galen reports that in his day it was used against the bites of the viper and scorpion. De Gesner cites an Italian who had, for more than a year, been tormented by a very painful sciatica which was cured at last by dance music alone. Finally Cœlius Aurelianus has observed that when one begins to sing over painful parts, they palpitate.

Almost in our day, Dr. Bonnet recalls in his works the beneficial effects of music in attacks of the gout, and Desault says that he has employed it with success in several cases of hydrophobia.

But, supposing that everything we have just said were false, and that music could not act upon matter, it is undeniable that it exerts a great influence upon the

mind, and the latter is heir to even more diseases than the body, to ailments often more painful than those which cause our flesh to throb. Should not that suffice to cause me to be approved when I advise the use of music as a remedy. To further establish that opinion, I will now tell you the history of

THE BURGRAVE.

Between Spire on the northeast and Carlsruhe on the southeast, the Rhine is very wide and describes three or four curves, which are sufficiently well defined to form upon the left bank of the river three mountainous peninsulas, whose principal summits still bear the ruins of several of those feudal dwellings which the poets persist in calling eagle's æries, though they should rather be called vulture's nests, since they were only the lairs of those Burgraves whom Rudolph von Hapsburg and Frederick Barbarossa, who were indeed eagles, punished so severely for their crimes.

However, love of justice and respect for truth compel me to say without delay that they were not all bad—but the good ones were rare, for of all the maxims of their forefathers, the Teutons, the one which they best remembered and practised, was that "the farther the woods reserved for the chase and the waste lands extended about his *burg*, the greater idea a lord gave of his power and greatness." The peasants who groveled at the foot of the *burg* on the plain, lived as best they could—That was *their* business!

And yet, notwithstanding the forests and in spite of the fire and sword that ravaged the plains, they lived high in the *burgs;* beautiful armors, precious stuffs, and dressers overloaded with silverware abounded, rich wines ran in streams, and the coffers overflowed with gold; because the merchants of the East, the Jews, and all those generally who went up or down the Rhine, who followed the road to Frankfort or went to the fair of Carlsruhe, were waylaid by the armed men of the Burgrave who often beat, sometimes killed, and always robbed them.

Among the honorable lords who flourished upon these shores toward the close of the sixteenth century, Friedrich von Mannteufel, Burgrave of Teufelsburg, was the most celebrated both for his wealth and his exploits. Yet he was less than thirty years old but as Corneille has said:

"—— —— —— In noble souls,
Valor awaits not the coming of age."

His *burg*, crowned with its massive walls, a mountain, or rather a huge heap of cliffs between which yawned deep crevices or precipices on whose sides gigantic cypresses and pines had grown for centuries. Huge ivies hung from all the walls and climbed to the top of every tower, and when the wind blew, shook their dark sprays, that looked like the hair of some malevolent giant, above the abysses which gaped on all sides but one, where a narrow road led to the gate of the lugubrious fortress which was known throughout all that country as Teufelsburg (the devil's castle). Great flights of ravens and of all the birds of prey peculiar to this region, flew in circles above the towers, and packs of wolves constantly prowled about the *burg*, attracted by the bones and *debris* of all sorts which the cooks carelessly threw over the walls; and the bloody hides, the bones with remnants of flesh, the skulls strewing the approaches of the old fortress, gave to the old edifice a peculiarly sinister appearance when the wild beasts and the vultures fought for them with loud cries, great sweeps of wings or horrible howls.

The sufferings within, corresponded to the horrors without. Immense caves which, it was reported, extended to the shores of the Rhine, formed long, dark galleries, damp and haunted by reptiles, upon which opened here and there, the low doors of cells where all the enemies or all the vanquished of the terrible Burgrave wept, prayed or cursed. They were Burgraves or knights who had been vanquished by Friedrich or

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by his father, noble ladies, despoiled of the estates which they had been unable to defend, peasants guilty of disobedience, of an attempted flight or of the murder of a deer, and Jewish or Armenian merchants who could not pay, or who were awaiting from the Orient the price of their ransom.

Upon the other shore, to the south of Spire, the ramifications of the Vosges, which there have dwindled to hills of but little elevation, have formed a broad valley, or rather a plain, five or six German miles in breadth, whose fertility was in striking contrast with the dark woods, the rugged rocks and the barren lands of the opposite bank. Numerous flocks browsed in the prairies; buildings more or less extensive, but roofed with red tiles instead of moss-grown thatch, and always kept in good repair, showed here and there their white fronts through the green trees of the orchards. One might have compared this region, with its prairies dotted here and there with gay groves, with its vines hanging in festoons from the pruned willows and beeches, to the gardens of Armida or to that happy Arcadia where pastoral life reigned in all its calm simplicity.

In the midst of this favored region, in the center of this rich domain, arose a lordly dwelling called Thalschloss, but sometimes called by the country people Engelsschloss (the angel's mansion) either to contrast it with the *burg* upon the other shore, or because it was inhabited by a charming and delightful creature, who was as good as beautiful and who recalled to their simple imaginations the perfect type of those supernatural beings of which the chaplain spoke in his Sunday sermons.

Here there were neither proud towers, threatening battlements, draw-bridge, portcullis, wide moats, postern, machicolation, falconets, nor covered ways, but a large arched gate, always open to travelers, windows with elegant ogives, airy balconies, large gardens, and a vast meadow full of daisies and buttercups, traversed by a double vista of old oaks, which began at the gate of the *schloss* and ended at the Rhine on the one side, and on the other went as far as the first trees of the forest, which formed a mantle of verdure for the first rises of the Vosges Mountains, that formed the background of this delightful landscape.

When I shall have said that the Thalschloss had no guards or soldiers to defend it, and was inhabited only by an old man and the young girl of whom I have spoken, together with the servants and pages demanded by great wealth and the hospitality largely practiced by Count Ulrich, it may be thought that the owner of so much property was very imprudent, considering the dangerous proximity of the *burg*. But this proximity was not immediate; the river and four leagues of country separated Thalschloss from Teufelsburg, and the fief of the Count was tributary to the electorate of Treves; hence it was very unlikely that the Lord of Teufelsburg should ever extend his depredations to the territory of the Prince-Bishop, whose vengeance would have been too redoubtable for a simple Burgrave.

Yet that was just what occurred. One night Friedrich von Mannteufel and his ferocious men at arms crossed the river on rafts and attacked the old Count in his *schloss*.

Count Ulrich had been a valiant and proud knight in his youth; but he was now almost a septuagenarian, and a long residence in France, where the customs were less barbarous, the intelligent and peaceful labors in which he had engaged since the death of his wife and the birth of his daughter, together with the gentle influence which the latter exerted upon all those who came in contact with her, had brought it about that he had not put on helmet or halbert since upwards of fifteen years. Still, he made a heroic defense; but his vassals, more accustomed to the work of the fields than to the perils of battle, knew not how to combine their forces nor to act with success against

men who were well-armed, well-disciplined, and accustomed by long experience to the dangers of such undertakings; hence they were completely routed.

The unfortunate Count and his daughter were put upon an ox-cart, and, followed by the long *cortege* formed by the flocks hastily gathered together by the soldiers and the wagons loaded down with the most precious contents of Thalschloss, they were driven toward Teufelsburg under the escort of the dreaded Burgrave and his men.

The Count, deprived of his arms, his hands and feet loaded with chains, lay in the bottom of the cart, which jolted heavily, and Alix—his good and beautiful child, the good fairy, the guardian angel of the region which they were now traversing at the slow pace of the ox-team—Alix held her aged father's head upon her knees, repressing her sobs to talk to him of the justice of God; that is to say, of deliverance, in order to make him forget his anguish. But the old man's thoughts were all of his daughter, and his soul was passing sad when he gazed upon her, the child of his old age, so lately his pride and his joy, and now the cause of all his anxiety. As for him, he could defy his enemy; he feared neither captivity nor torture; his castle burned down, his estates ravaged and conquered, his wealth annihilated, his defeat even, were not evils beyond his fortitude; but the pure and chaste child, who already veiled her face from the impudent glances which the sinister companions of the Burgrave cast upon her through the bars of their visors, his beloved Alix, what was to become of her? At this thought he felt himself devoid of strength in the presence of the misfortune which had come upon them, and large tears flowed silently down his energetic countenance and moistened his hoary beard.

In the distance were seen groups of vassals who lamented, as they followed with desolate glances the poor equipage which carried afar, and probably forever, the good Lord, the just man, the beneficent genius who had transformed the country and given comfort to all its inhabitants. The women and children sobbed as they reached out their hands toward her who had always had a word of sympathy for the sorowful and alms for the needy. Finally a large greyhound, the favorite and friend of Alix, the only defender and companion, save her father, which was now left her, followed the cart step by step; not now ardent and playful, as when the young girl mounted her palfrey to run about the woods or to visit the poor of the fief, but slow-footed, with downcast looks, and looking up now and then to cast upon his mistress eyes whose expression was so sad that it seemed as if the noble beast also understood that all joy was now past, and that Alix would no longer fondle him.

As the river was neared, a few heads of cattle endeavored to run away to regain their pastures, and this caused a temporary stoppage in the march, which the greyhound endeavored to improve by springing to the side of his mistress. He had already made two ineffectual attempts, and was preparing to spring for the third time, when one of the men of the escort struck him brutally with his pike. The poor brute fled howling, and Alix gave the cruel soldier a glance so full of grief and reproach that it must have moved Friedrich von Mannteufel, for in his turn he struck the man with the staff of his spear so hard that he reeled in the saddle; then, upon a sign of the Burgrave, a varlet took the dog and carried it into the cart, where it huddled, still trembling with fear and pain, against his young mistress.

This act of summary justice, however natural it might have seemed in another, surprised Alix in the ferocious foe whom she had seen without pity but a few hours before, and she was unable to resist casting a look full of astonishment and gratefulness upon the sombre knight, who sat motionless and silent upon his steed as he waited for the resumption of the march. Alix was so beautiful, her glance was so sad and so mild, that Friedrich von Mannteufel gave a

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start beneath his helmet; but no one saw it, and he himself did not try to account for this strange thrill—for until that day the Burgrave of Teufelsburg had never felt his heart beat beneath his armor save with anger or emulation in battle.

When they arrived at the *burg* the Count and his daughter were taken to a large room in the caves, but in the top story thereof, which was divided into two apartments by an immense carpet which had been thrown over a rope stretched from one side of the room to the other. The compartment thus formed seemed to have been prepared for Alix, and besides its other furniture, contained a splendid lute.

A week went by without change in the life of the prisoners, save that the despair of the first moments gradually gave place to the melancholy which follows great disasters.

In the meantime, Friedrich von Mannteufel seemed to have forgotten his prisoners; and yet unusual thoughts evidently occupied his mind, for in a banquet he would sometimes forget to drain his bumper after he had carried it to his lips in answer to some merry toast; he had not for an entire week ordered any summary executions according to his custom; in the chase he had several times left to some other hunter the honor of bringing down the game, while he sat motionless in the saddle, seeming to think of something quite foreign to the boar or deer at bay.

One evening, he who ordinarily went about with fearless gaze, his hand upon the hilt of his sword and escorted by a group of armed troopers, glided almost secretly under the dark vaults where so many unfortunates were groaning. He walked slowly, with downcast eyes, like one in a *reverie*, when sounds of unspeakable sweetness greated his ear. He stopped, surprised, then advanced slowly and stealthily, seeking, in the darkness of the corridor, whence could come those melodious songs. He came at last to a thick, iron-lined door, closed with three heavy bolts, but provided with a small grated opening through which the jailers could see within and watch their prisoners. Friedrich von Mannteufel peeped through the narrow opening, and though but little accustomed to tender or poetical thoughts, he stood as if charmed by the spectacle. The aged Ulrich reclined upon his bed, while Alix, seated upon a low stool and leaning her head upon the edge of the old man's couch, in an attitude which exhibited the beauty of her form, played upon the lute and sang one of those poetic and mystical ballads which seem peculiar to the Rhine. A ray of sunlight that stole into the prison through the small window which opened upon the inner yard of the *burg*, descended from above, leaving in semi-darkness all the angles of the large room, but surrounded with a species of halo the head of the old man, whose beard had a silvery shimmer, and the brow of the young girl, who thus seemed to have a headdress of gold. She was singing a ballad of the time of Charlemagne, and its sweet and tender rythm harmonized wonderfully with the chords of her lute and borrowed an air of reality as well as a peculiar poetical beauty from the surroundings in which her seraphic voice told the sorrows of a *chevalier* and of a noble *damoiselle*. Her own misfortune gave to her voice the accents of an irresistible emotion, and the expression of sadness, or rather of sorrowful resignation of her charming face was so touching that Mannteufel felt his heart beat violently, while a strange emotion, a feeling hitherto unknown to him, made him tremble from head to foot; it seemed to him as if the song were taking possession of him, went to his head and overwhelmed him like the fumes of intoxication, but of a delightful intoxication; and, without knowing why, he felt tears filling his eyes and flooding his face.

From that time on, the lord of Teufelsburg, the conqueror and dreaded tyrant of a whole country, approached with trembling the door of his prisoner, and there, full of emotion, listened to her voice,

and while his ear eagerly caught the notes which fell from her lips like pearls or drops of dew, he would to himself take an oath to be good, he would brand with horror and with scorn his evil deeds of former days and dream, for the future, of the true glory of warriors fighting for their native land, or of knights battling to protect unarmed weakness against the tyranny and oppression of the powerful. In a word, he was in love. And as true love is always pure, and as pure love always elevates and enlarges the heart in which this flower of paradise can grow and blossom, our Burgrave had now all the delicacy and generosity of which the ardent and half-barbarous souls of those times were so susceptible, as was proven by chivalry. But could Alix ever forget what he now called his crimes, and most of all the destruction of Thalschloss, the ill treatment of which her father had been made the victim and the captivity of which they suffered, but which he could not bear to bring to an end for fear of losing her forever?

Love, which was no longer a god, but who, then as now, was a malicious genius or a great magician, undertook to accomplish the miracle which alone could bring them together.

One day Friedrich von Mannteufel overheard the talk of Alix to her father, to whom she confessed a love which made her blush but which she assured him she could not root out of her heart. What had given it birth? Was it the terrible reputation of the young Burgrave, joined to the manly beauty which he really possessed? Was it the sentiment of pity which he had manifested upon the shore of the Rhine, when he had had her gray-hound restored to her? Was it—but how can I tell? "The heart of woman is as deep as the sea!"—and some add—"and just as treacherous"—but I do not believe that. Whatever the cause, Alix loved the destroyer of her home; and as she never had concealed anything from her father, she confessed to him, with many tears, the great secret which, more than captivity, blanched her cheeks and made her nights sleepless.

The anger and astonishment of the Count were great, but Alix, who knew him well, in order to pacify him, talked to him of the dreams which occupied her young and pure imagination, that is to say, of the beneficent influence which a woman whom he loved could exert upon a violent, but perhaps not evil-disposed nature such as his. "What a beautiful role, in the history of the country" said she, "would be that of her who should soften that heart which was reputed adamantine; how many blessings would be showered upon her, how many prayers would go up to heaven in her behalf who would break the chains of so many prisoners, and give back peace and prosperity to the region, which for ten years he had desolated." She talked on in this strain without being interrupted by her aged father. At last, however, he said to her, as he took her head into his hands and kissed her blonde hair: "Poor dear child, all those generous thoughts are but idle fancies, vain dreams that will never have an accomplishment. Do you forget that the door of this room has closed upon you, like the door of a sepulchre? If in former days, when you were free and rich, the lord of Teufelsburg had met you at some tourney or at the Court of the Prince-Elector — —"

Friedrich von Mannteufel did not longer listen, but left as he had come, that is to say, so stealthily that no noise might reveal his presence to the captives.

One month later, Teufelsburg seemed to have been transformed; the cells were untenanted and the wide-open doors let in floods of light, where but lately waves of darkness, freighted with sobs rolled in solitude; pennants and streamers floated gayly from every tower and the approaches of the *burg*, carefully cleaned by an array of vassals, had lost their sinister aspect. In the woods, gay trumpet-peals resounded and every

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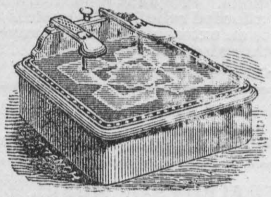
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instant the sound of a silver clarion was heard at the entrance of the bridge; as some knight, accompanied by his lady and his pages asked admission to the *burg*. Afar, along the shores of the Rhine and upon the road which led to the castle, plumes floated and Lords rode, for all the nobility of the country, from Carlsruhe to Heidelberg and from Treves to Spire, was invited to the nuptials of Friedrich von Mannteufel and of lady Alix, who on that day became lady of Thalschloss and Teufelsburg.

AN elder in a Fairfield, Conn., Presbyterian church got himself into an amusing situation recently, owing to his partial deafness. It was the last Sunday in the month, and the clergyman intended to call attention to the rite of christening which he would administer to children that afternoon; but, before the morning service began, the deaf elder spoke with him about saying in the presence of the children that he, the elder, had the new Sunday-school books ready for distribution, and that he was ready to sell them to all who desired copies. When the minister had finished his sermon he gave notice that "all who have children and desire to have them baptised will please bring them this afternoon," at which the deaf elder, taking it to be a reference to his Sunday-school books, got up and gravely said: "And all those who have none and desire them will be supplied by me for the sum of twenty-five cents.'

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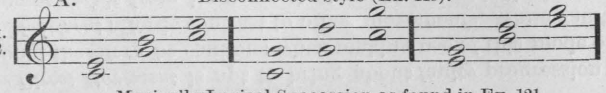
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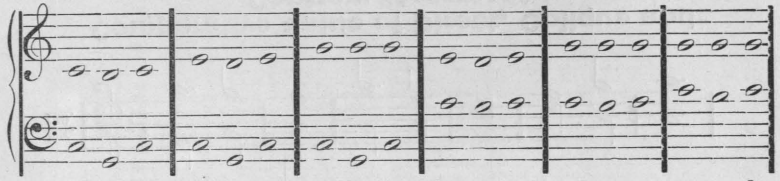
present this more strikingly, we will give the succession of *two parts* of the chords in question in their raw and musically disconnected state.

A. Disconnected style (Ex. 119).

Ex. 122.



B. Musically Logical Succession as found in Ex. 121.



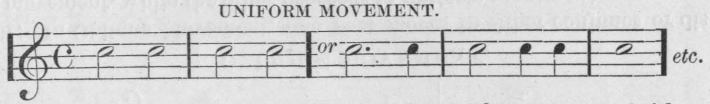
The reader will easily perceive that were two singers to attempt to render the disconnected successions at A, they would fail lamentably, and, could they succeed, would produce nothing beautiful. The logical succession at B, however, would prove even, smooth and easy to any two voices.

Uniform, Conjunct and Disjunct Movement.

§ 54. Since the correct and elegant musical style depends upon the manner in which each single part is written, it becomes a matter of importance to ascertain what various movements a part may execute. Three kinds are observed: *Uniform*, *Conjunct* and *Disjunct movement*.

UNIFORM MOVEMENT.

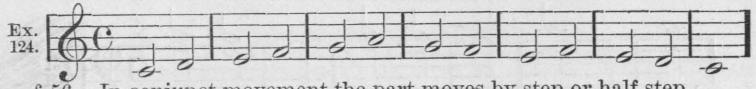
Ex. 123.



§ 55. In uniform movement, as Ex. 123 shows, the same note (without regard to rhythmical difference) is repeated.

CONJUNCT MOVEMENT.

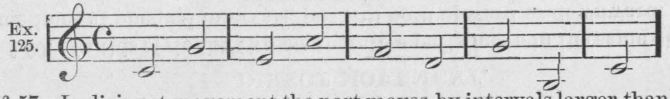
Ex. 124.



§ 56. In conjunct movement the part moves by step or half step.

DISJUNCT MOVEMENT.

Ex. 125.

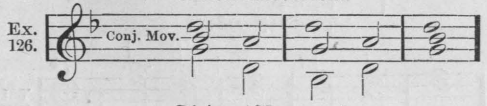


§ 57. In disjunct movement the part moves by intervals larger than a step.

These three movements constitute the principal guide in the formation of prominent melody as well as that of any subordinate part. In the plain succession of chords in 4 parts, which constitute our first study, the melody resides in the highest or Treble part. The subordinate parts are the middle parts and the Bass. The latter is the most important among these, forming the lower extremity and foundation in successions of chords. *Conjunct movement* is at first the most important. It should be cultivated diligently in 4 part writing, as it imparts a flowing style to the movement of the parts. *Uniform movement* is often useful or effective, partly as a contrast to either conjunct or disjunct movement, or else from harmonial necessities, when several parts proceed together.

Uniform Movement.

Ex. 126.

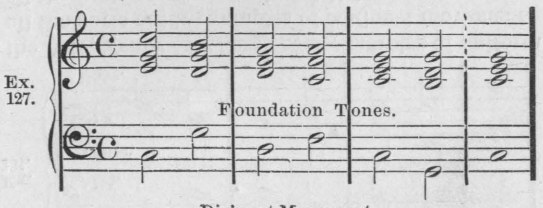


Disjunct Movement.

Disjunct Movement stands in contrast to Conjunct Movement. Its employment is of great value to beautify a melody, and for that purpose we shall make frequent use of it, Our first care, however, must be, to learn to bring tones into melodial and harmonial relation with each other. This is principally done by means of conjunct movement. We shall therefore resort to disjunct movement in such cases only, where unmistakable advantages arise from its use. These remarks do not apply to the Bass, which has a distinct character of its own. It progresses necessarily more frequently in disjunct movement than the other parts, so long as repeated use is made of the foundation tones of chords.

Conjunct and Uniform Movement.

Ex. 127.



Disjunct Movement.

Direct, Oblique and Contrary Movement.
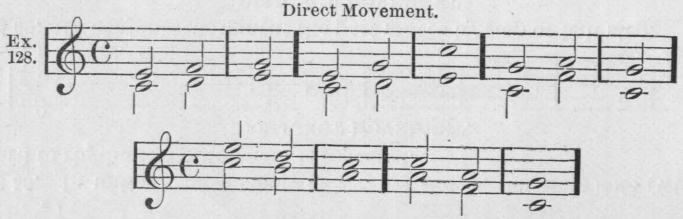
§ 59. When two or more parts proceed together, either Direct, Oblique or Contrary movement must result.

DIRECT MOVEMENT.

§ 60. In this style the two comparative parts move in the same direction, sometimes at unequal intervals, but still both upward or downward.

Direct Movement.

Ex. 128.

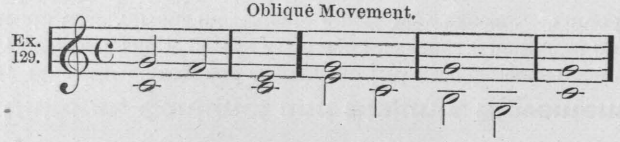


OBLIQUE MOVEMENT.

§ 61. In Oblique Movement, one part moves in either conjunct or disjunct movement, while the other proceeds in uniform movement.

Oblique Movement.

Ex. 129.

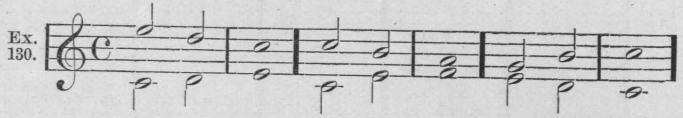


CONTRARY MOVEMENT.

§ 62. In Contrary Movement, one part ascends, while the other at the same time descends.

Contrary Movement.

Ex. 130.

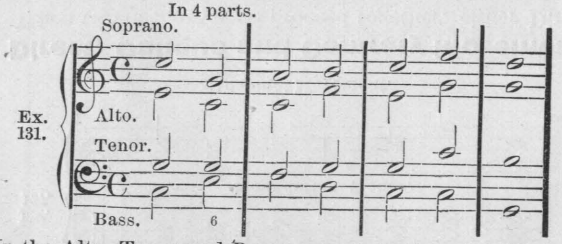


Comparative Value of Direct, Oblique and Contrary Movement.

§ 63. *Direct Movement* is apt to bring about faulty progression; the student should therefore be cautious when making use of this mode of writing. *Oblique Movement* affords contrast to other movements, while faulty successions cannot result from its use. *Contrary Movement* is the best. It places two parts in contrast with each other (see Ex. 130), and always proves an efficacious remedy for faulty progression. In the following example these different movements are illustrated:

In 4 parts.

Ex. 131.



1. In the Alto, Tenor and Bass occur examples of uniform movement.
2. In all the parts occur examples of conjunct movement.
3. In all the parts occur examples of disjunct movement.
4. Between Soprano and any of the other parts occur examples of oblique movement.
5. Between Soprano and Bass occurs contrary movement.
6. Between Soprano and Alto occurs direct movement.

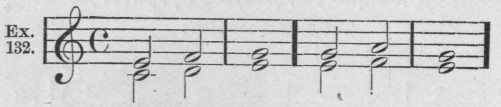
We will now explain the laws which govern the simultaneous progression of two parts.

Progressive Thirds.

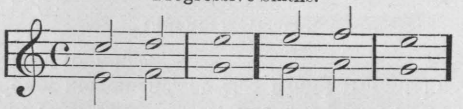
§ 64. Thirds, or their inversions, Sixths, may succeed each other.

Progressive Thirds.

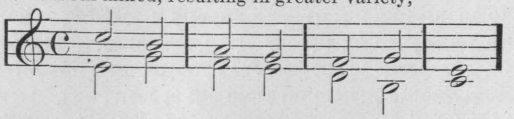
Ex. 132.



Progressive Sixths.



Both mixed, resulting in greater variety,



GENERAL LAW: Good taste forbids the long continued progression of any Concords of the same kind.

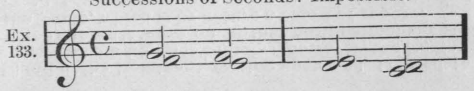
Progressive Seconds.

§ 65. Seconds cannot easily succeed each other, as they are *discords* and

require resolution. (See Part I, page 12: "Resolution.") They should be intermixed with Thirds or other Concords.

Successions of Seconds: Impossible.

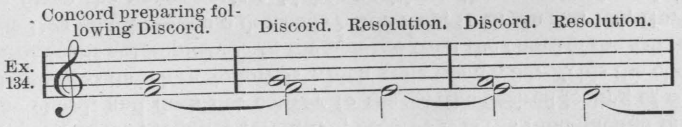
Ex. 133.



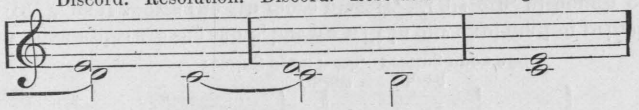
The same with alternating Resolutions:

Concord preparing following Discord. Discord. Resolution. Discord. Resolution.

Ex. 134.



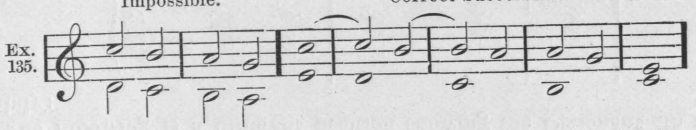
Discord. Resolution. Discord. Resolution. Closing Concord.



Nor can Sevenths, the inversion of Seconds, succeed each other without intermittent resolutions, to relieve the discordant effect.

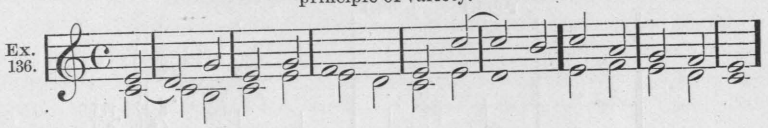
Impossible. Correct Succession.

Ex. 135.



Thirds, Sixths, Seconds and Sevenths intermixed, further unfolding the principle of variety.

Ex. 136.

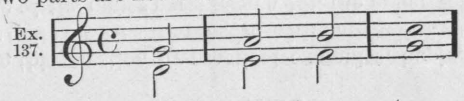


Successive Fourths.

§ 66. Fourths cannot succeed each other in *two part* writing, but they may, when combined to a third part.

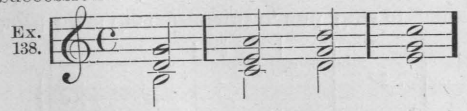
Fourths in two parts are not musical:

Ex. 137.



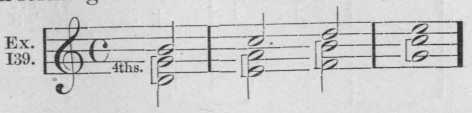
Fourths in three part writing, and resting upon the interval of a third, form a correct succession:

Ex. 138.



The Fourth forming the basis of chords, not so good.

Ex. 139.



The Third is the foundation of all musical combinations, hence a piece of music must begin and end (rare eccentric examples excepted) with a chord having as its basis a *Third*. No piece can begin or end with the Second Inversion of a chord (chord of the 4–6), its basis being a fourth. The series of chords at Ex. 139 is, from a similar reason, not practicable.

Beginning or Ending Chord of a piece.

Ex. 140.



This chord reduced to close harmony, produces:

Ex. 141.



It has for its fundamental interval a third, and is therefore one fitted to begin or end a piece.

Ex. 142.



This chord reduced to close harmony, produces:

Ex. 143.

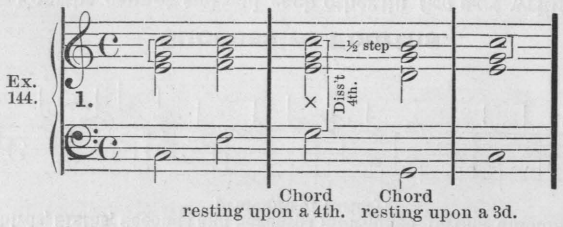


It has for its fundamental interval a fourth, and is therefore not fitted to begin or end a piece.

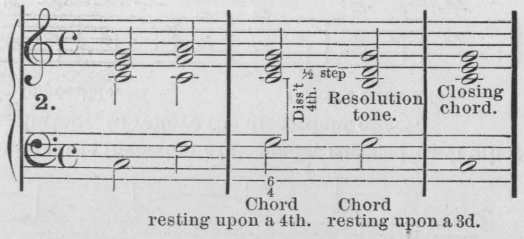
The Fourth as a Discord.

§ 67. The Fourth, in the science of Harmony, often has the nature of a discord—the old masters treated it distinctly as such—requiring resolution. It is not altogether easy to comprehend the true nature of this interval, and to distinguish the cases in which it appears as a *doubled tone* in a consonant chord, or as a *dissonance* requiring resolution. We will endeavor to shed

some light upon this question by practical examples, hoping to make this important point quite clear as we proceed with our studies. Generally, when the *Bass* and one of the upper parts form a 4th, the upper tone of the interval thus formed, is *the dissonant 4th*, and must be resolved by moving half a step downward. It is in the chord of the 4-6 that this occurs, as follows:



The following is a different position showing the Dissonant 4th more plainly:
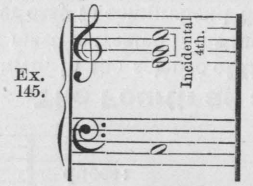


The two examples are the same, but we will in our explanation principally refer to No. 2, as it shows the 4th more plainly. This 4th, although consonant in its effects, requires resolution, because it is the fundamental interval of the chord, and does not convey to the ear the desired feeling of repose. A chord must therefore follow it which rests upon a 3d. This the chord of the Dominant accomplishes. In the passage from the chord of the 4-6 to that of the Dominant, the 4th **c** descends half a step, to **b**. In Ex. 144, No. 1, we have given the upper parts a higher position; the process of resolution is the same.

NOTE.—The Chord of the Dominant, resting upon a 3d, is fitted to serve as a resolution-chord to the chord of the 4-6, as it contains, however, the *leading tone* (and is therefore a chord of motion), it must move on further until permanent rest is attained in the closing chord of the Tonic, which is by nature a chord of repose.

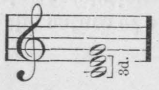
The fourths which occur at the top of the first and last chord of Ex. 144, No. 1, are of a very different nature. They are merely the result of the doubling of the foundation tone **c** in chords which have the third as their basis, and are in their nature permanently restful.

We resume, by placing under each other the two different examples.

Chord with a fourth resulting from the doubling of the foundation tone **c**:

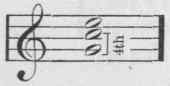


The same reduced to original position showing that it contains no 4th, in essence.





The same reduced to 3 tones, showing that it contains a 4th, in essence.
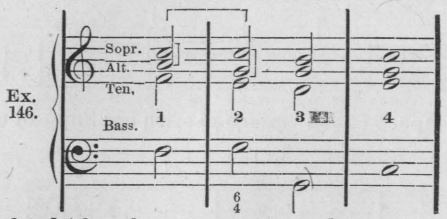


We denominate these two different 4ths as the *dissonant* and *incidental* fourth.

Dissonant and Incidental Fourth.

§ 68. The Dissonant 4th, strictly speaking, requires preparation and resolution.

PREPARATION AND RESOLUTION OF THE DISSONANT FOURTH.

§ 69. Its preparation may be accomplished in various ways, or even be entirely omitted. Strictest preparation takes place by having the dissonant tone appear in the same part of the preceding chord as a *consonant* tone. Such preceding chord must rest upon a third (when reduced to its original position).
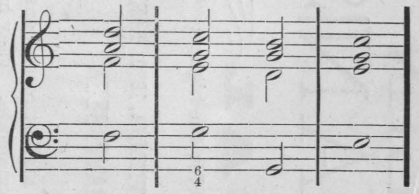


Soprano of chord 1 has the consonant **c**, and thus prepares the dissonant **c** of chord 2, in the same part.

Preparations may also take place by *conjunct* movement, the preparation at Ex. 146 being by *uniform* movement.

Conjunct Movement.
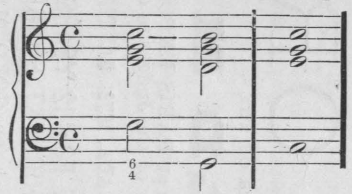
Ex. 147.



The ear having become familiar with these combinations, preparation may be entirely omitted, and the chord of the 4-6, with its basis of a 4th, appear openly, suddenly.

Chord of the 4-6, with its Dissonant 4th, unprepared.

Ex. 148.



The chord of the 4–6 thus unprepared, might begin some section iu the middle of a piece, but hardly at the very beginning, where a chord of greater strength is required, one resting upon a third. In short, the chord of the Tonic is the proper chord for a beginning.

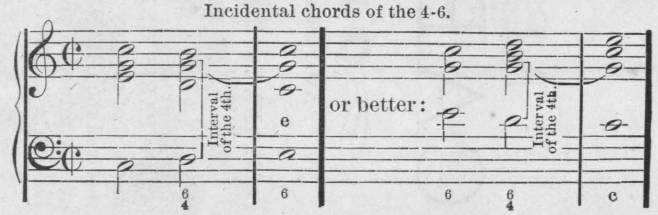
Preparation of the Dissonant 4th, and, to some degree, its resolution, may be varied in a great number of ways. These we reserve for later study.

Incidental Chords of the 4-6.

§ 70. The incidental of the 4th, besides appearing as a result of the doubling of the foundation tone, may also appear as the *fundamental interval* of a chord of the 4-6. In that case the 4th is *not* resolved, but the *lower* tone of the interval, which forms that 4th, moves. Such chords are called Incidental chords of the Fourth and Sixth.
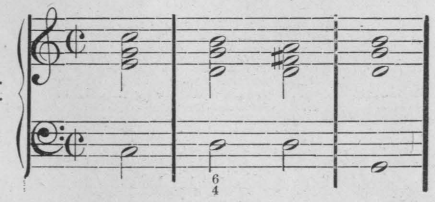
Incidental chords of the 4-6.

Ex. 149.
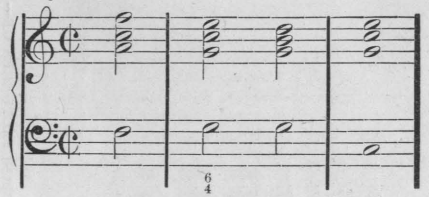


In Example 149 the 4th **g** *remains* **g** in the next chord, and is therefore unresolved. The Bass tone **d**, the lower tone of the interval **d g**, moves to **e** or **c**. Had we resolved the 4th **g**, by causing it to descend half a step, the following modulation into the key of G would have been the result, that is, a mere transposition of a similar example in the key of C, with preparation and resolution of the Dissonant 4th, and therefore no Incidental chord of the 4-6 at all:

Ex. 150.



The same in the key of C:



FINAL RESUME: The 4th as an interval is not dissonant *per se*, on the contrary it is, as we know, one of the perfect concords; combination with other intervals in certain successions of chords, as we have shown, give it sometimes a character in one respect similar to that of a dissonance (requiring resolution), and under such circumstances the ear demands that it should be followed by the more restful consonauce of a third.

Consecutive Fifths.

§ 71. Successions of 5ths are generally forbidden. This fundamental law now in force for several centuries, will ever retain its force. Much has been written about it, and all authorities unite in condemning successive 5ths in the same parts, yet no absolutely satisfactory reason has, up to the present day, been given for its existence. This is partly due to the fact that consecutive 5ths are in a great many cases tolerable, or entirely inoffensive, and that consequently no simple law can be framed discriminating between the good and the bad. In reality there are *no* consistent *special* laws in music, for the reason that it is an art besides being a science: an art so complex in

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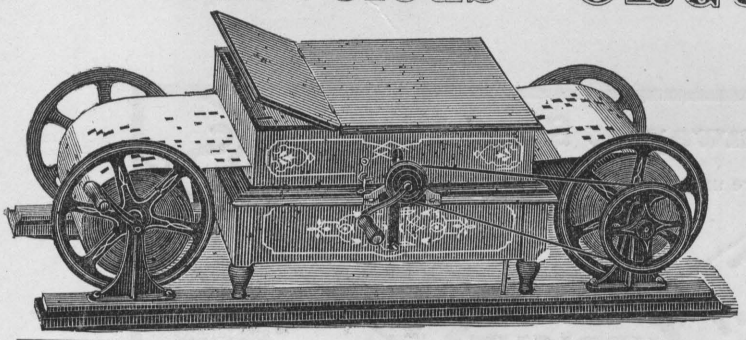
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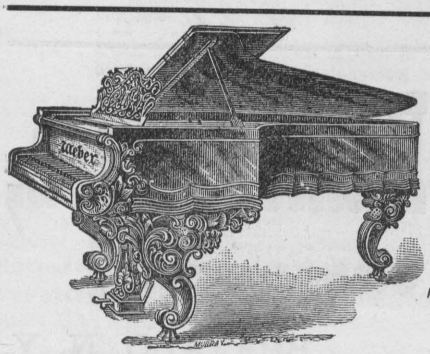
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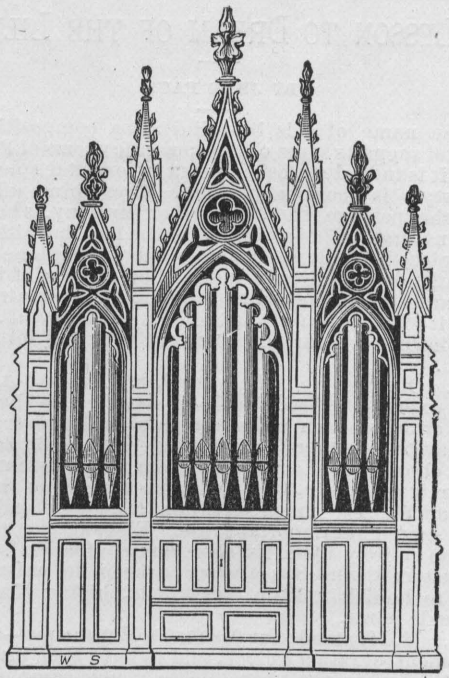
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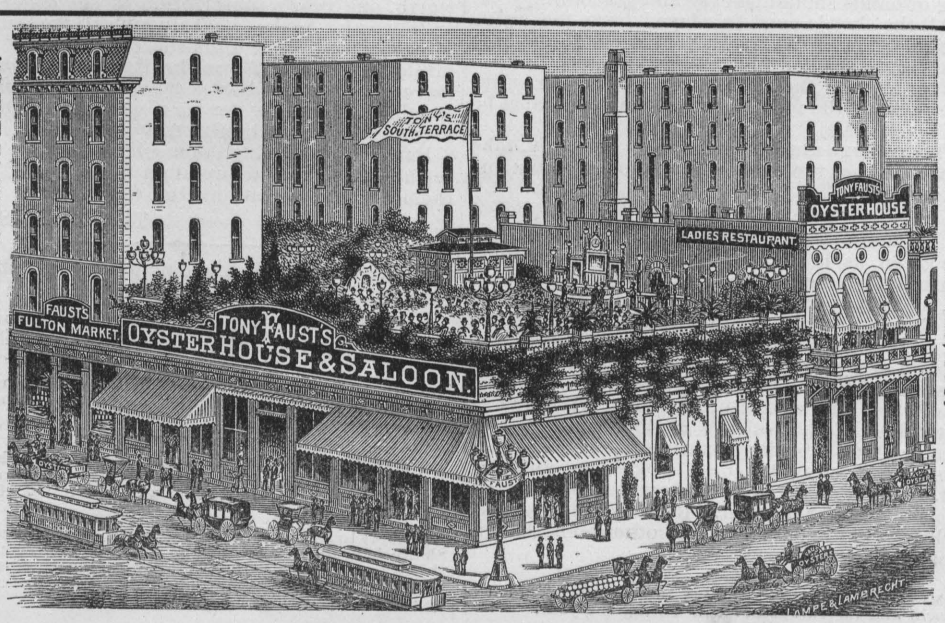
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A. Observe well the phrasing. Every dot, slur, and expression mark must be scrupulously heeded. The attack of each and every passage, however small it may be, whether it commences with a single note or a chord should always be from the wrist in order to draw an elastic, free and pure tone from the instrument. Too much attention cannot be paid to this simple but important rule. Elegant playing depends entirely upon its observance. Players should accustom themselves always to keep the wrist loose and to hold it a little, very little, higher than the knuckle joints.

B. M. M. stands for Maelzel's Metronome—an instrument, or rather a clock, said to have been invented by Maelzel in the year 1815 to enable composers to indicate the precise time in which a composition should be performed. Parties not in possession of a metronome can take the exact time thus indicated by a watch. For instance ♩=60 at the beginning of a piece signifies that sixty quarter notes are to be played in a minute—one-quarter to each second. If ♩=90 that ninety half notes are played in a minute, one and a-half notes or three quarter-notes to each second.

C. Heed the change of fingers on the E.'s on the second and sixth eighths.

D. Observe that the lower note of the octave is tied, hence not struck again.

E. When two kinds of fingering are indicated, use the one best suited to the construction of your hand.

F. Give the melody with the right hand in a very singing manner and with poetic coloring. The effect it produces when well played is wonderful. The crossing of hands should be easy and graceful.

G. All the chords must be played from the wrist.

H. Notice that all the notes that occur in the bass in this measure are tied in the three measures following. In order that the notes may vibrate the entire time throughout the four measures the pedal must be used as marked.

I. This passage must be given very smoothly, take good care that not the slightest break occurs from one note to another.

CLOSING REMARKS.

It is understood that however minutely a lesson may be given, as in this instance, a great deal must necessarily be omitted; every measure, however simple, might be explained, still some things might remain obscure and demand fuller verbal explanations. Hence, no one should be without a good teacher, who can explain everything and guide the pupil properly. This lesson is addressed especially to those who possess a tolerable knowledge of harmony. Without an understanding of this science a piece can never be fully understood nor its beauty properly enjoyed. To persons in want of the best book extant upon the subject, I would recommend Robert Goldbeck's Harmony, as it is by far the best. It treats of this science more clearly and lucidly than any other book that has ever come to my notice.

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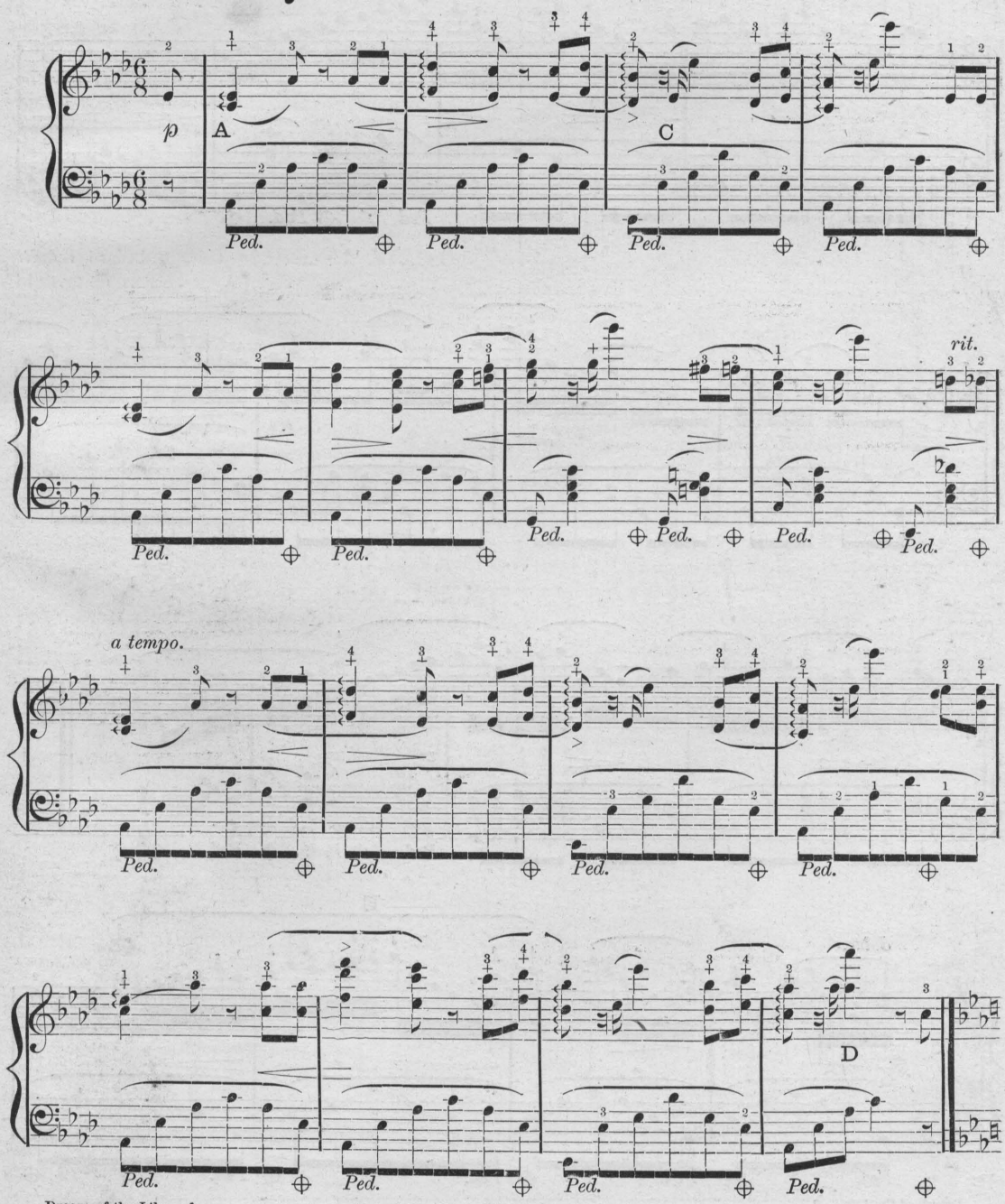
IN reply to a toast to his health, on a recent occasion, Lord Shaftesbury told a good story of a man who said when his lordship was presented with a donkey by the costermongers in Goldenlane, "Somehow or other, I shall never again see a donkey without thinking of your lordship."

Dream of the Lily.

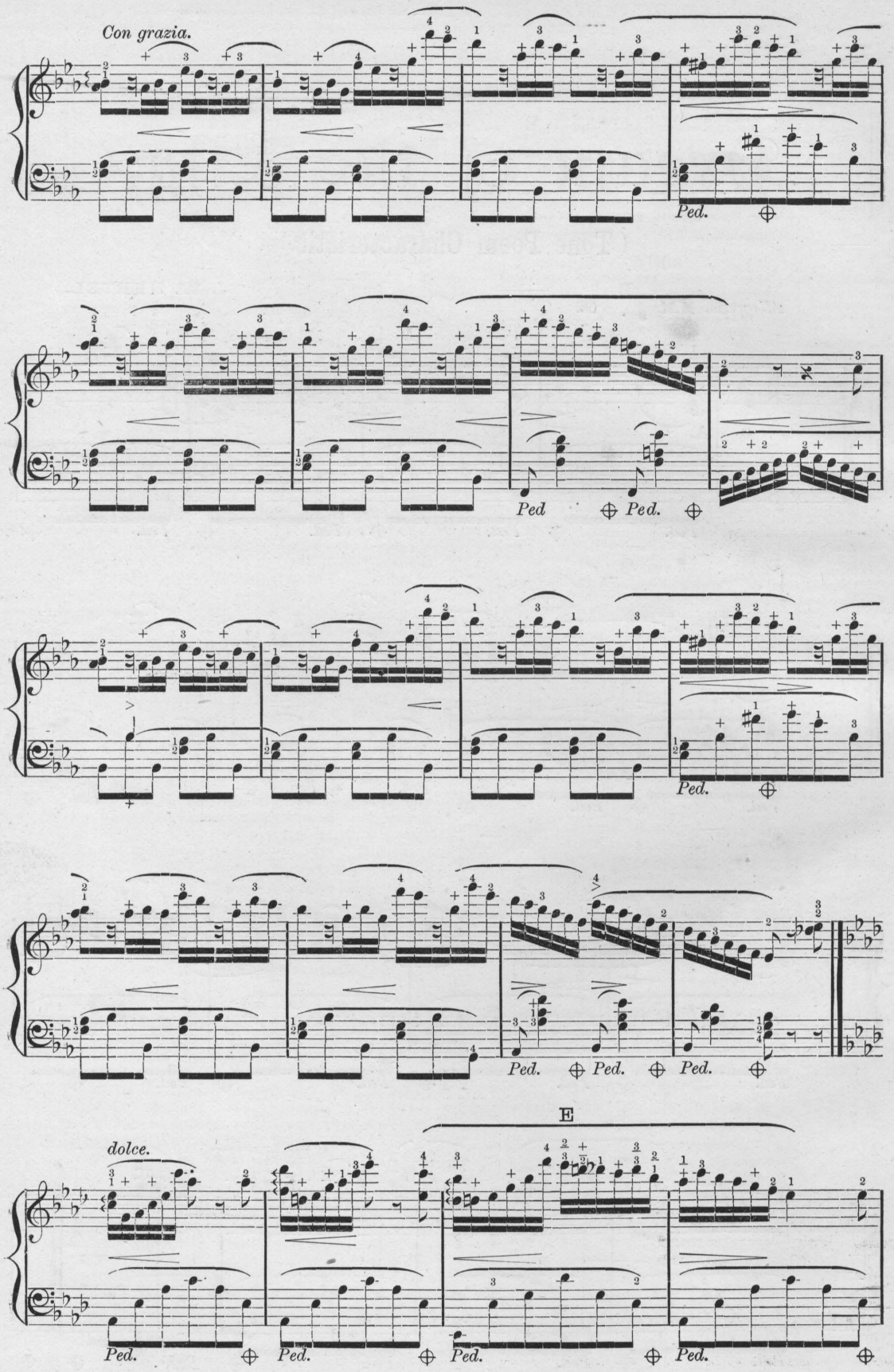
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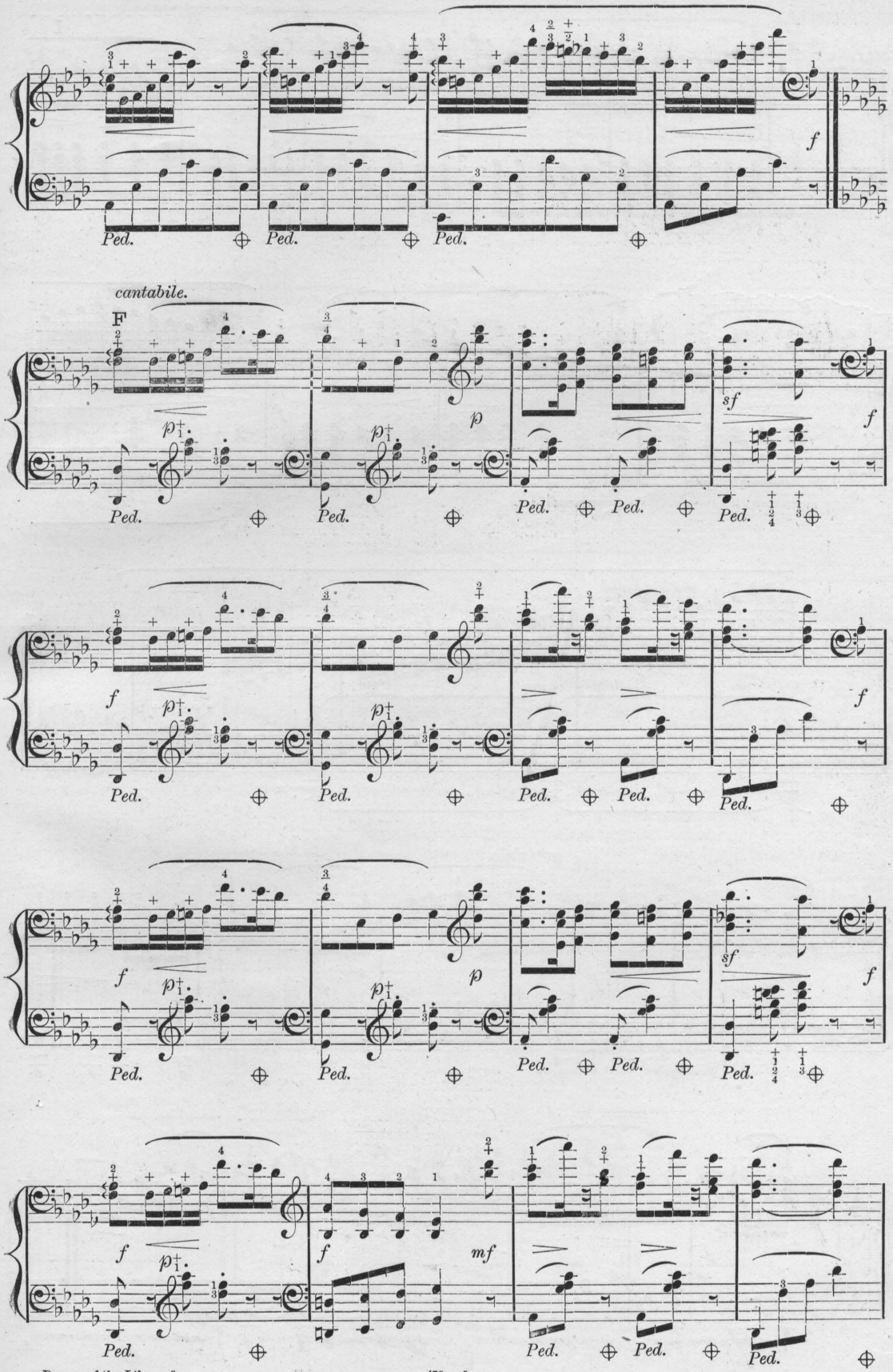
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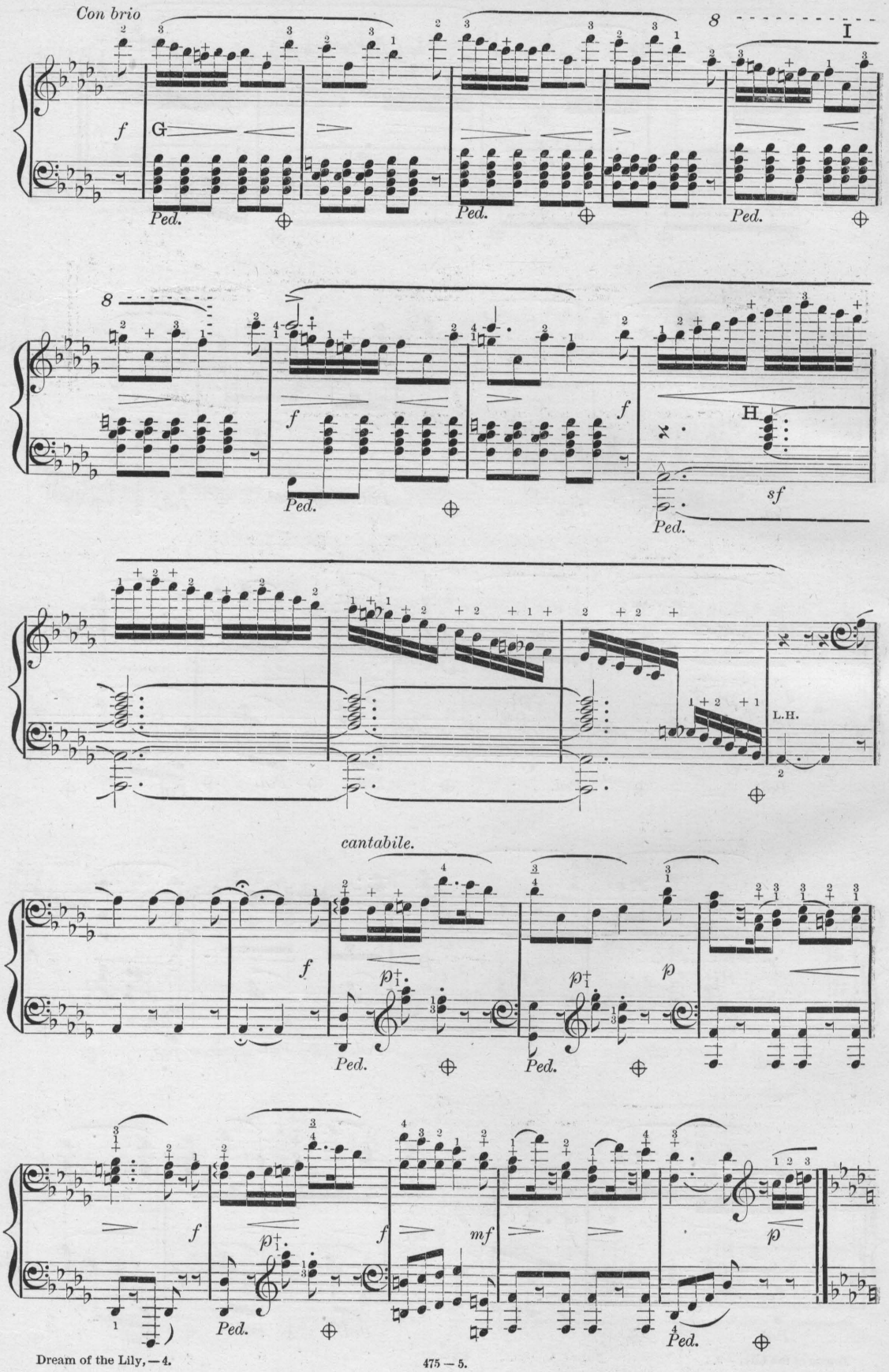
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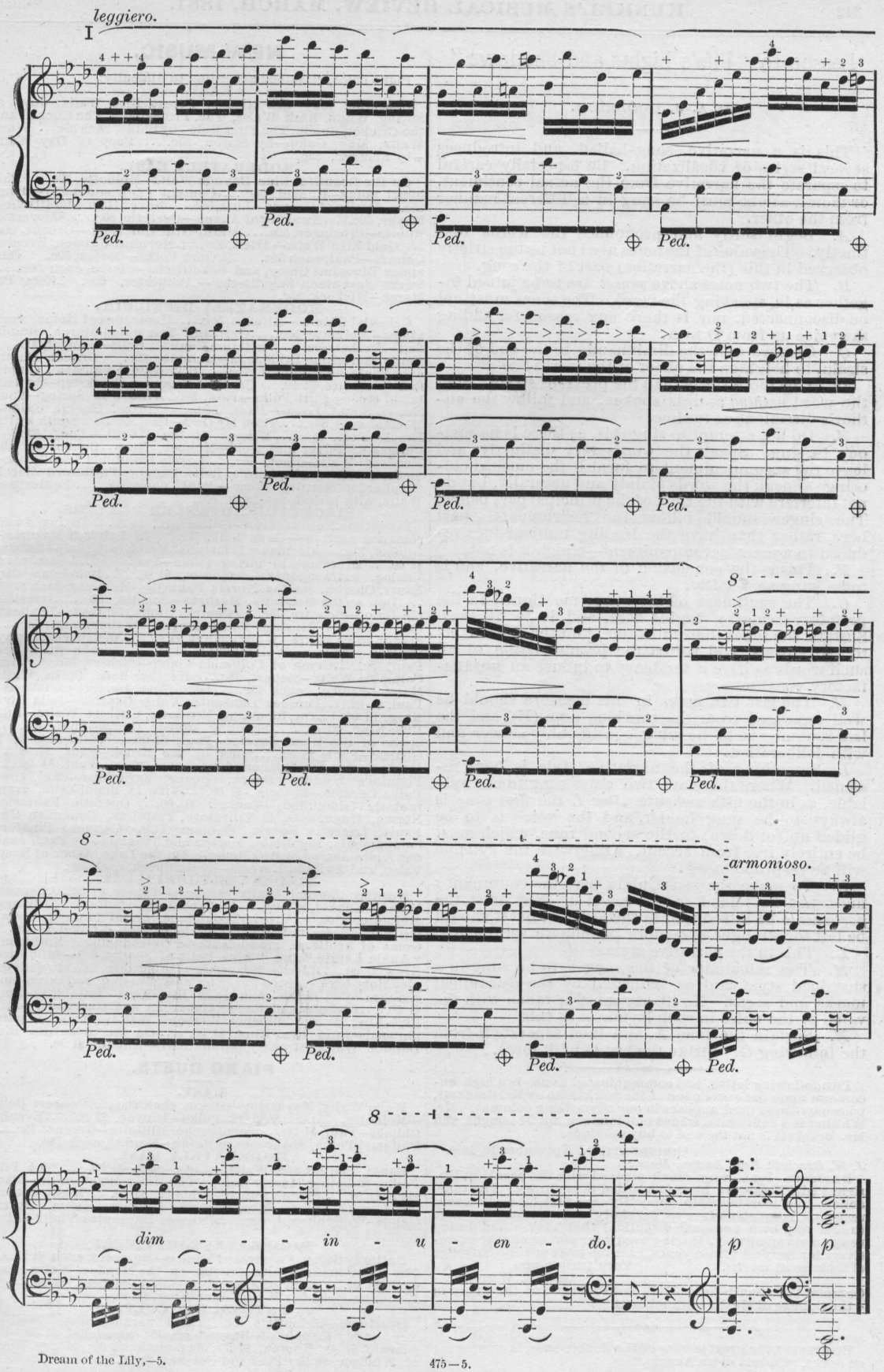


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Ped.
f
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sf
mf


Con brio
f
G
Ped.
8
I
H
sf
L.H.
cantabile.
p
mf


leggiero.
I
Ped.
armonioso.
dim - - - in - u - en - do.
p
p

Lesson to "Life's Lights and Shadows."

BY A. J. GOODRICH.

This is a narrative, song-ballad, and introduces several styles of vocalization. Be especially careful to separate the narrative from the actual sentiment, or moral, as one must be sung in a different manner from the other.

A. Begin softly and pronounce the words distinctly. The value of the notes need not be too strictly observed in this (the narrative) part of the song.

B. The two notes above *sunset* are to be joined together as in speaking the word. The tones must not be disconnected, nor is there any reason for sliding the voice up from D to A.

C. Observe well the diminuendo to the end of the strain, to heighten the effect of the words.

D. This more softly than the previous strain. Sing the word *nothing* as it is spoken, and follow the author's directions as to time.

E. Do not attempt to sing this, as there is no melody to sing. Speak the words very distinctly, and leave the accompaniment to furnish the musical coloring. Speak the words plainly and naturallv, but do not interfere with the time of the principal part below. The singer should follow the instrumental part here, rather than have the leading musical idea reduced to a mere accompaniment—which it is not.

F. This is the conclusion of the narrative, and is to be sung very softly.

G. The sentiment of the song, mentioned in the prefatory remarks, begins here, and is to be *sung*. Sustain the tones their full value, join the consonants to the vowels, and soften the pronunciation of all such words as have a tendency to induce an unsatisfactory vocal tone.

H. The last two notes in this measure should be well separated from the previous note (E), and the last sentence is to be sung considerably slower and with deliberation.

I. Something of the narrative style is here resumed. Where there are two notes sung to one syllable, as in the fifth measure after *I*, the first tone is always to be sung louder, and the voice is to be glided up (or down) to the second tone, which must be entirely free from accent. Otherwise the syllable will be re-pronounced.

K. To make the sense plain here the consonant *t* must not be joined to the vowel *a*. Nor must the *portamento* be introduced in such places, but it should be left for stronger and more passionate sentiments.

L. This in the narrative style.

M. The remainder of the song is to be sung in a sustained style, and as indicated by the dynamical marks and signs. No liberty must be taken with the value of the notes in such instances as this.

N. Sustain the tone A, and then separate it from the following G. Strike the last G with force.

THE following letter, just communicated to us, is a high encomium upon the excellence of the work done by Mr. Brackett, whose business card appears in our advertising columns. Mr. Whiting is a gentleman whose opinions can not be bought, and Mr. Brackett is not the one to buy opinions:

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MODERATELY EASY.

Banjo, Lauterbach Waltz—Lutz, each $1 00. The Flirt Polka, Shooting Meteor Galop, The Jolly Blacksmiths—Paul, each $1 00.....Scotch Dances—Chopin, $1 00.....Night Blooming Cereus Polka—Scheuermann, $1 25. Huzza, Hurrah Galop—Wollenhaupt, 80c.....Pansees Dansantes Waltz—Rivé-King, $1 00.

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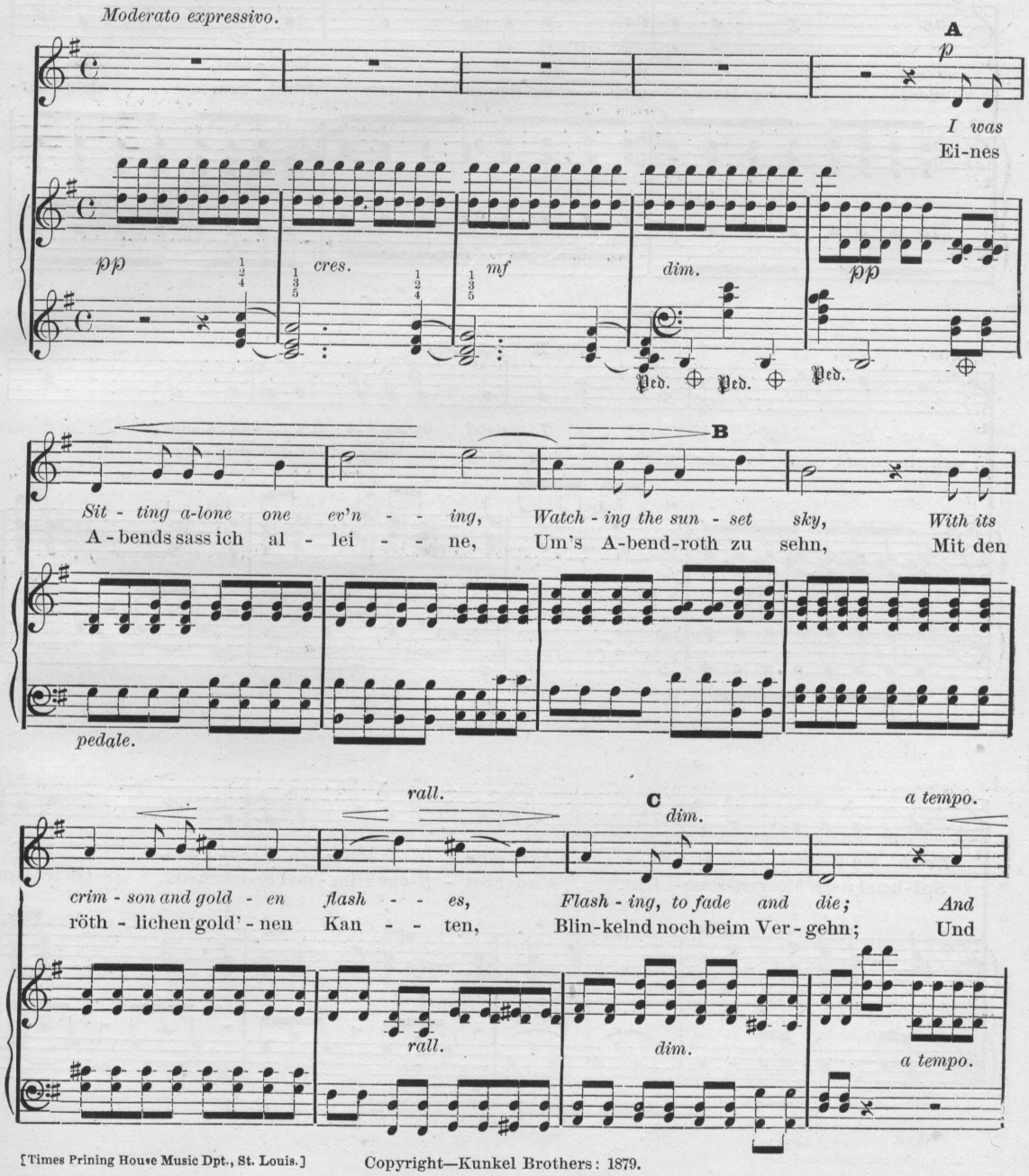
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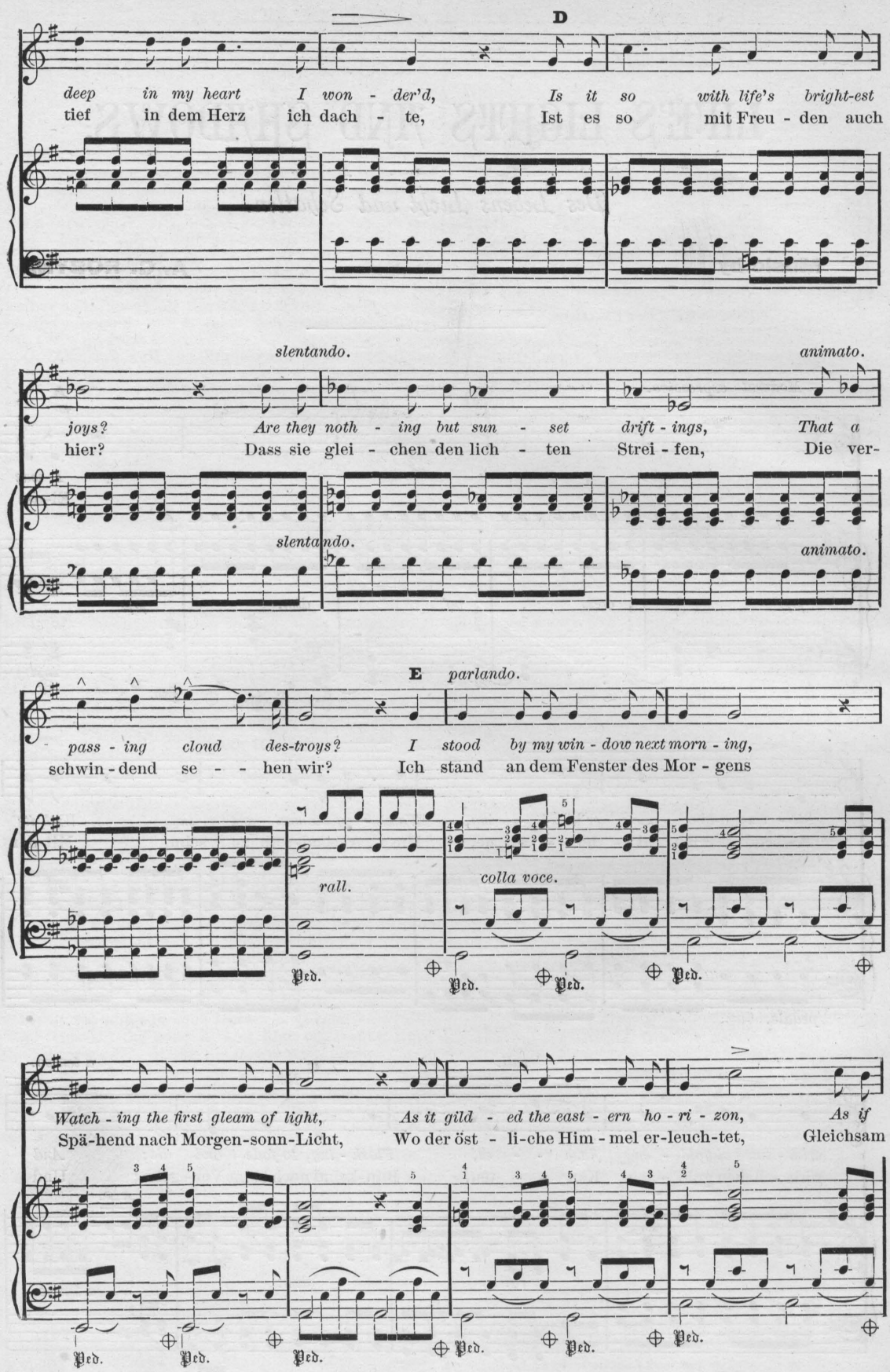
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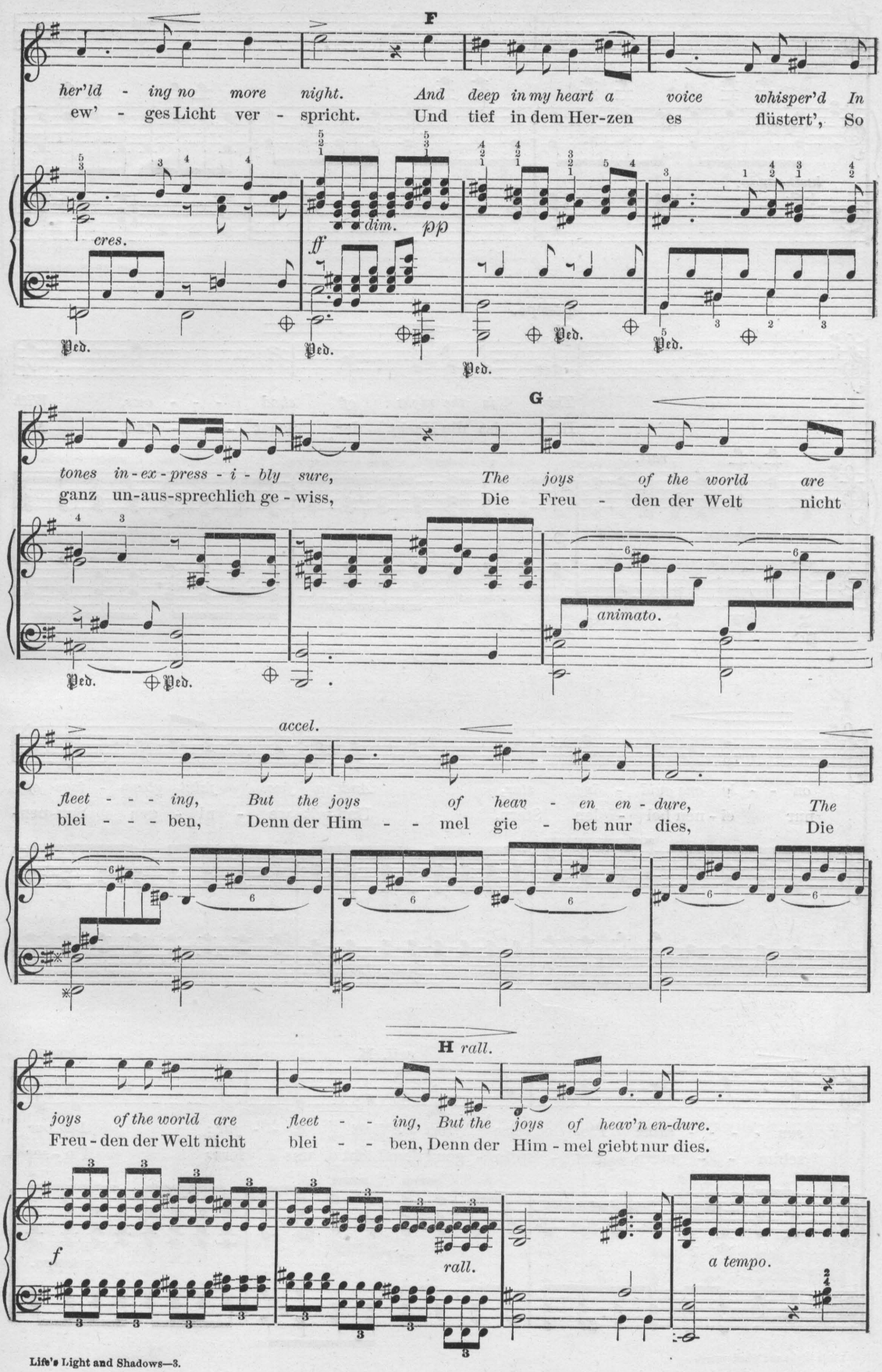
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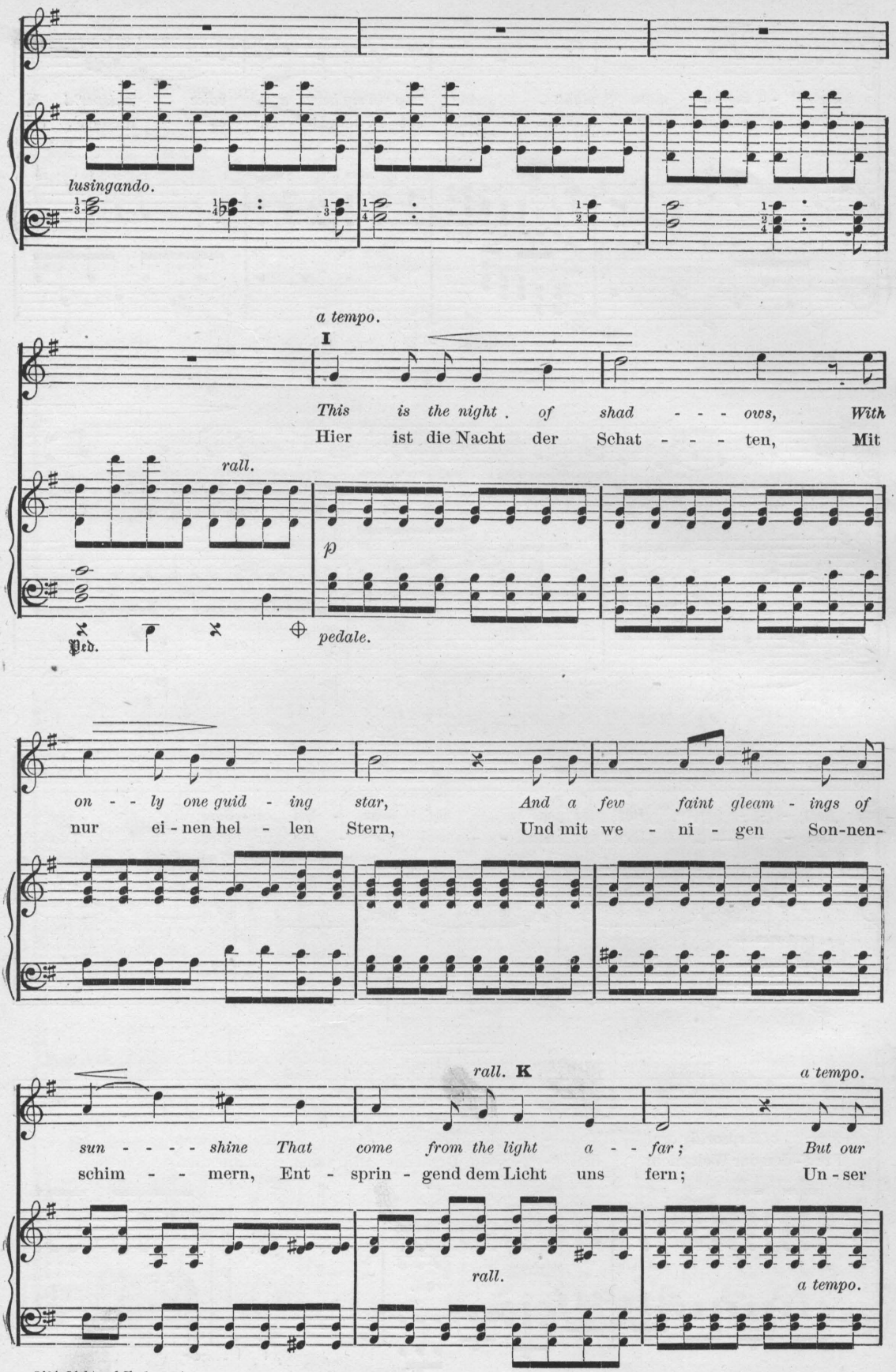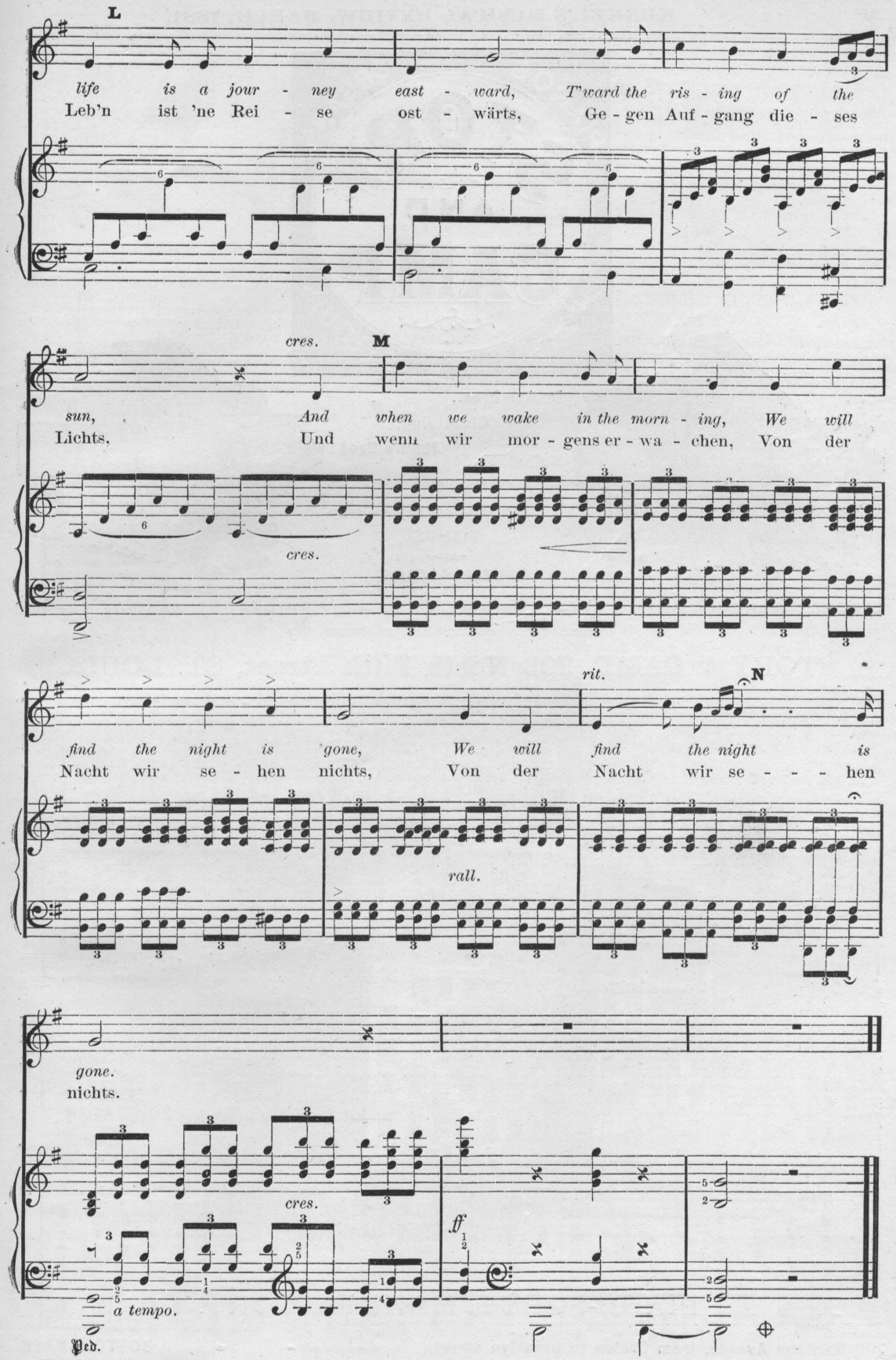


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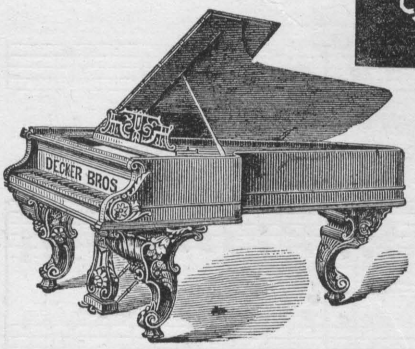

D
deep in my heart I won - der'd, Is it so with life's bright-est
tief in dem Herz ich dach - te, Ist es so mit Freu - den auch
slentando.
animato.
joys? Are they noth - ing but sun - set drift - ings, That a
hier? Dass sie glei - chen den lich - ten Strei - fen, Die ver-
slentando.
animato.
E parlando.
pass - ing cloud des-troys? I stood by my win - dow next morn - ing,
schwin - dend se - - hen wir? Ich stand an dem Fenster des Mor - gens
rall.
colla voce.
Watch - ing the first gleam of light, As it gild - ed the east - ern ho - ri - zon, As if
Spä-hend nach Morgen-sonn-Licht, Wo der öst - li-che Him - mel er-leuch-tet, Gleichsam


F
her'ld - ing no more night. And deep in my heart a voice whisper'd In
ew' - ges Licht ver - spricht. Und tief in dem Her-zen es flüstert', So
cres.
dim.
pp
ff
Ped.
G
tones in-ex-press - i - bly sure, The joys of the world are
ganz un-aus-sprechlich ge - wiss, Die Freu - den der Welt nicht
animato.
accel.
fleet - - - ing, But the joys of heav - en en - dure, The
blei - - - ben, Denn der Him - - mel gie - bet nur dies, Die
H rall.
joys of the world are fleet - - ing, But the joys of heav'n en-dure.
Freu - den der Welt nicht blei - - ben, Denn der Him - mel giebt nur dies.
f
rall.
a tempo.

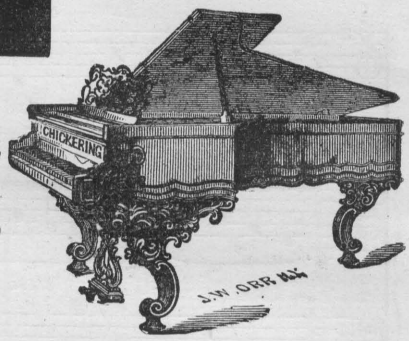

lusingando.
a tempo.
I
This is the night . of shad - - - ows, With
Hier ist die Nacht der Schat - - - ten, Mit
rall.
p
Ped.
pedale.
on - - ly one guid - ing star, And a few faint gleam - ings of
nur ei - nen hel - len Stern, Und mit we - ni - gen Son-nen-
rall. K
a tempo.
sun - - - - shine That come from the light a - - far; But our
schim - - mern, Ent - sprin - gend dem Licht uns fern; Un - ser
rall.
a tempo.


L
life is a jour - ney east - ward, T'ward the ris - ing of the
Leb'n ist 'ne Rei - se ost - wärts, Ge - gen Auf - gang die - ses
cres.
M
sun, And when we wake in the morn - ing, We will
Lichts, Und wenn wir mor - gens er - wa - chen, Von der
cres.
rit.
N
find the night is gone, We will find the night is
Nacht wir se - hen nichts, Von der Nacht wir se - - - - hen
rall.
gone.
nichts.
cres.
ff
a tempo.
Ped.

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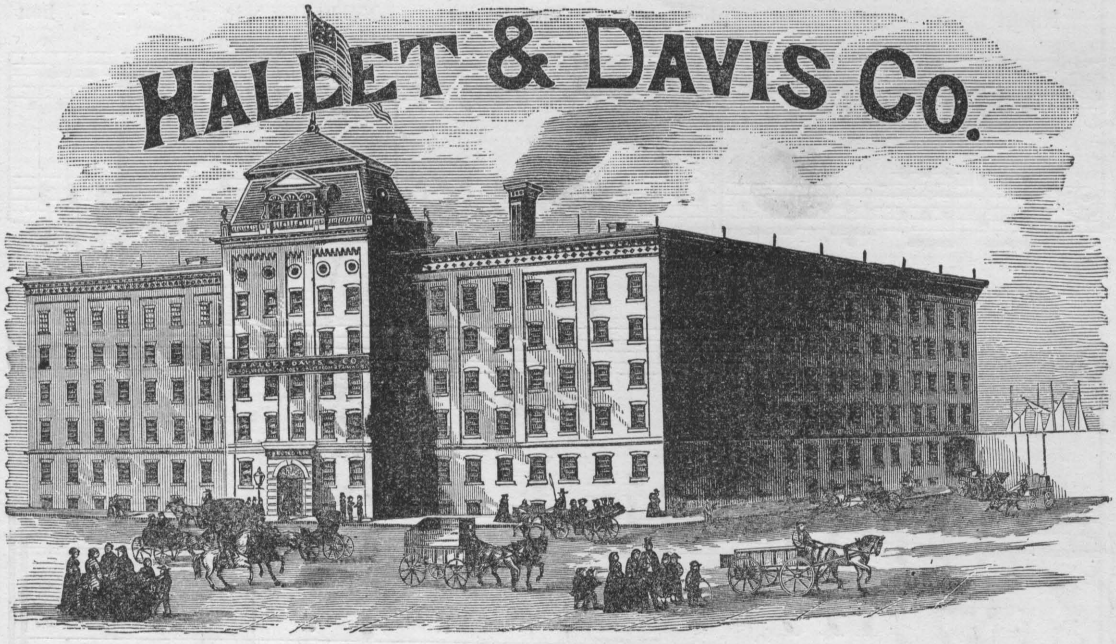


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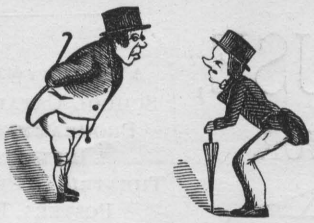
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Smith—Not so fast, my good fellow! How do you do?
Jones—*Ah, signor; buono giorno, io—io—sum, es, est, in a hurrio?*
Smith—What's all that infernal lingo?
Jones—*Mi lascia, mi lascia, per Baccho!*
Smith—Tobacco! Tobacco! What do you mean, you numbskull?
Jones—Can't you understand plain Italian?
Smith—Is *that* Italian? Didn't know you could speak it.
Jones—I didn't use to could; no, I didn't use to could; but I've been 'tendin' Her Majesty's Oper*aw*—not oper*y*, Smith, but, oper*aw*—and I caught it p. q., *id est*—that is to say—pooty quick.
Smith—Ah?
Jones—Yes, *ah!* That's Italian, too, old boy—I mean, *Signor Jonesini.*
Smith—But where were you going so fast, when I stopped you?
Jones—To the Postoffice, to mail a letter to Her Majesty.
Smith—What about?
Jones—About the opery—no, the operaw. It's a letter as is a letter, too. Would you like to hear it?
Smith—Muchly. Very muchly.
Jones—Here it is! *Listen!*
"To Her Majesty, Victoria Guelph, Queen, and proprietor of Her Majesty's Operaw Company: My Dear Sister——"
Smith—Sister! Sister! I didn't know she was a relative of yours!
Jones—Ain't she a sovereign? Ain't I an American citizen? and ain't all American citizens sovereigns? Now, don't you know nothin' about royal *etiquette*? An' don't you know that all sovereigns is brethren an' sistern to each other?
Smith—Well, go on.
Jones—"My Dear Sister: I've been attendin' the show of your Operaw Company, an' I call it purty good. Campanini sings purty fair alto, tho' I have a brother that can out-holler him. Belocca is nice enough to kiss, an' her voice is one of the finest baritones I've hearn. Gerster sings bass like a nightingale, and the man with the bull-fiddle is mighty cute, I tell you! Then, Kurnel Mapleson, he's a brick. I'm a kurnel, too. There is jest dead-loads of sich kurnels as Mapleson an' me in this land of the free; enough to supply the whole British army, an' to spare. If you want 'em, just say the word, and I'll send you a cargo of 'em cheap, C. O. D. As I was a-sayin', Mapleson, he's a regular brick. He knowed as how we'd like to see old acquaintances, an' he didn't give us any new-fangled pieces, but jes' the old stand-bys. Some people didn't like it, frinstens there's a chap as runs a music paper here, as said, in my hearin', somethin' about Mapleson bein' a humbug an' a a Boer; but I know if he'd been a Boer he wouldn't have been makin' music for Your Majesty, tho' they do say the Boers hev been a-makin' some of the Britishers dance to purty lively music. But what I'm writin' about is, to suggest to you to come over with the troupe yourself next year. You could do it jes' as well as not, you know. Old Gladstone is runnin' things anyhow, an' I guess he'd keep things runnin' purty smooth. We could hev lots of fun; an', if you'd jest sing a simple ballad, say, "Yankee Doodle," "Star Spangled Banner," or even "Britons Never Shall Be Slaves," or "Hearts of Oak," or "God Save You!" ev'y ev'nin', you'd out draw Bernhardt. Then, there's lots of old single gentlemen, who wouldn't be averse to a match with you. Myself, upon better acquaintance, might—but I refrain; I'm afraid of breach-of-promise suits. Let me know by return mail if you're a-comin'!

Your Fellow-Sovereign,
KURNEL JONES

P. S.—How would it suit you to sing duets with me?
KURNEL J.,
Sovereign."

What think of it?
Smith—Well, I donno. Think she'll come?
Jones—Think? Why, I know it! I know widders; an' that delicate allusion to a possible offer from me will fetch her. See if it don't.

THE publishers of KUNKEL'S MUSICAL REVIEW intend to issue very soon a directory of the principal music teachers in the United States and Canada. They therefore request all music teachers who may read this notice to send them without delay their full names, addresses, and a statement of the instruments or branches of music which they teach. The many beneficial purposes which would be subserved by such a directory are too numerous to enumerate and too obvious to demand an explanation. Send on the desired information to Kunkel Brothers, St. Louis, Mo.

Boat Club Concert.

KANKAKEE, Feb. 10, 1881.—The musical entertainment given by the Rowing Club last Thursday evening was attended by a fair-sized audience, though the excitement and talk caused by the fire at the public school building kept many people away. Prof. Schleiffarth fulfilled all the good things that had been anticipated of him, and showed himself to be a master of his instrument, and certainly one of the finest musicians that it has been the pleasure of a Kankakee audience to listen to for a long time. "Bubbling Spring," Rivé-King; and "Moonlight Fancies," valse grotesque, Schleiffarth, were especially enjoyable and applauded.

BRUSSELS.—On the occasion of the marriage of the Princess Stephanie and the Crown Prince Rudolph, of Austria, M. Lintermans, President-Director of the vocal association called the Artisans Réunis, will take his singers to Vienna, at a cost of from 40,000 to 50,000 francs, to be disbursed at his own expense?

NO MORE GOSSIP.—If we are correctly informed, St. Jacob's Oil is now the usual tea party topic, in place of the former staple—free gossip. How wise, and how much more beneficial.—*Indianapolis Daily Sentinel.*

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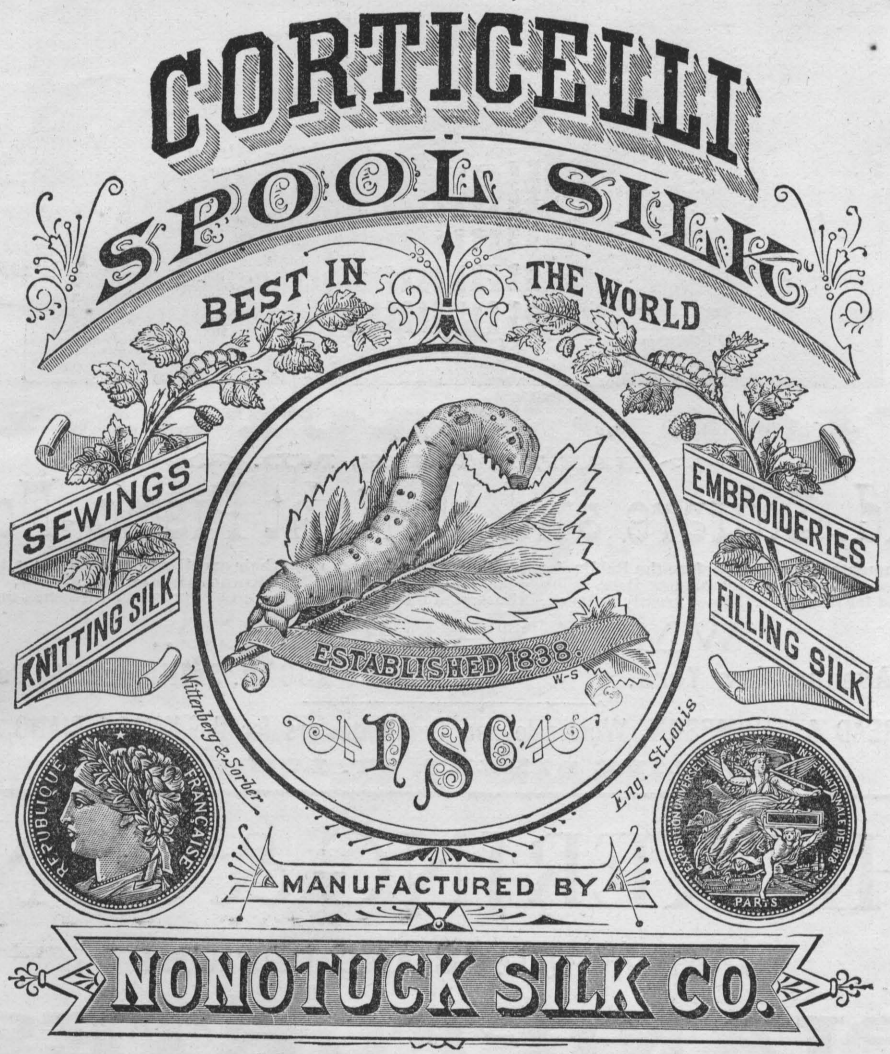
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That never knots or breaks,
The silken thread that maidens use
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